inēdit

NEOSTAMPA 8

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neoStampa

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1/ Introduction

1.1 Copyright

The software described herein is property of the manufacturer, for the exclusive use of the registered users. The total or partial reproduction of the program is prohibited -as well as all its support materials- by electronic, mechanical, photographic or any other means, without the express written authorization of the manufacturer.

Any other trademark mentioned in this manual is Copyright of its owners.

1.2 What is this software?

This program is an image processor program for large format color printing (RIP) and/or for continuous Rapport printing and/or for the creation of separations in film printing. It can be obtained with all three units or separately:

RIP & FILM EDITION: For color and film printing.

RAPPORT : For continuous printing.

FILM EDITION: For film printing exclusively.

With the program we can import any design in PostScript format or any other image taken from your scanner or other programs, and scale these designs to the chosen or necessary measurements.

The program achieves the enlargement of images with maximum quality and, owing to its color correction algorithms and the different shades available, it will present perfect results, ready to send to printers and/or cutting machines in large format. It also allows the possibility of using ICC printer characterization profiles.

1.3 About this User manual

This manual covers the three modes of neoStampa 8 program: RIP, RAPPORT and FILM, as there are features common to all three. Still, there are well differentiated sections corresponding to each printing mode.

2/ Installation of the program

2.1 Configuration and System Requirements

An IBM PC or compatible computer is required, with a Pentium or superior type of processor, with an environment Microsoft Windows® XP, Vista or superior versions installed. It is advisable to have a minimum RAM memory of 8GB.

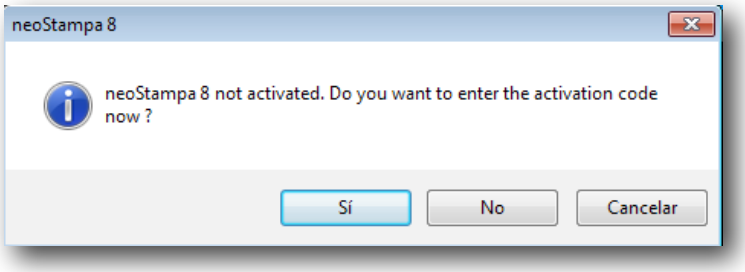
2.2 Program protection

The program comes with a USB protection key which limits its use to the PC it is connected to, and without which neoStampa 8 will not work. Place the USB protection in a USB port.

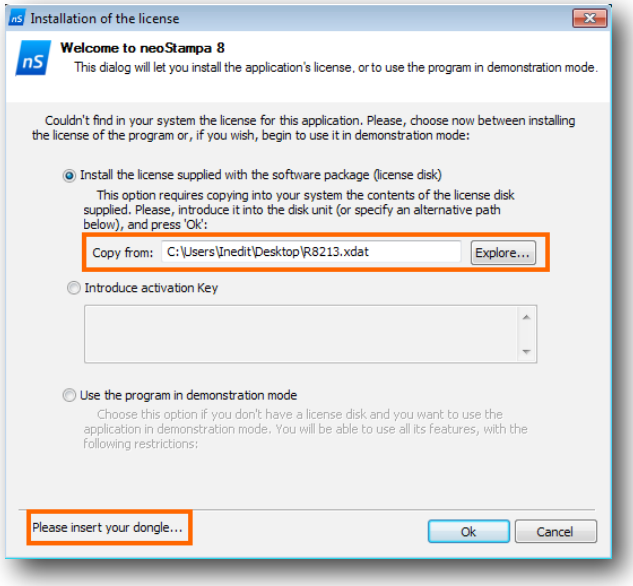
2.3 Installation

Introduce the USB drive that was sent to you in an available unit in your computer. Then click on the program's icon, and follow the instructions to install it.

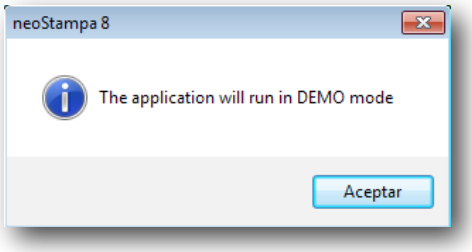
When the program is installed, the following window pops-up so that you can activate it with your key. Press Yes to follow the activation.



The next window asks to insert the protection dongle in a free unit. Then, copy your license number (.xdat) that comes in the USB drive. Copy it, or introduce your activation key, which comes in the .xdat file.


Installation of the license
Welcome to neoStampa 8
This dialog will let you install the application's license, or to use the program in demonstration mode.
Couldn't find in your system the license for this application. Please, choose now between installing the license of the program or, if you wish, begin to use it in demonstration mode:
Install the license supplied with the software package (license disk)
This option requires copying into your system the contents of the license disk supplied. Please, introduce it into the disk unit (or specify an alternative path below), and press 'Ok':
Copy from: C:\Users\Inedit\Desktop\R8213.xdat
Explore...
Introduce activation Key
Use the program in demonstration mode
Choose this option if you don't have a license disk and you want to use the application in demonstration mode. You will be able to use all its features, with the following restrictions:
Please insert your dongle...
Ok
Cancel

If you choose to run neoStampa in demo mode, a window will also pop-up indicating you so:

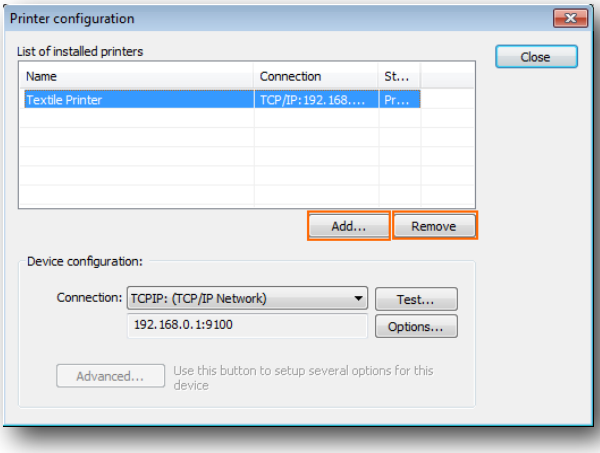


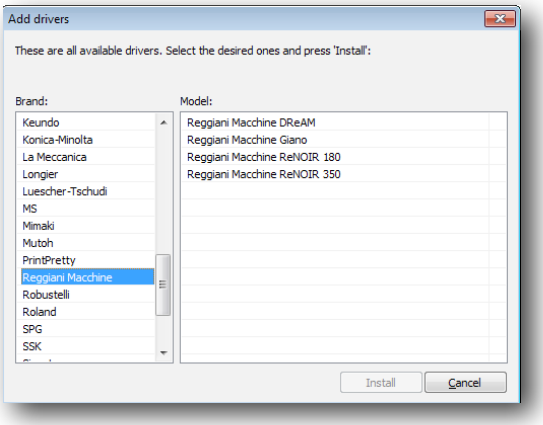
2.4 Selection of the printer

First of all, you will have to select the printers you wish to use with the program, set connection types and other advanced parameters.

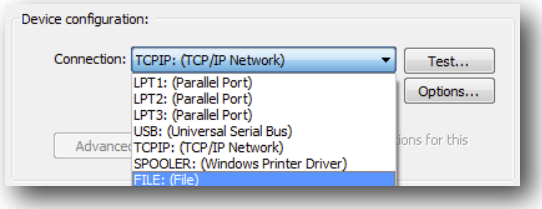
Click on File and choose the **Printer Configuration** button from the unfolded list. You can also access the window by clicking on the icon :

The **Add** and **Remove** buttons allow you to introduce the printers you require in the list of installed printers. The Drivers can also be chosen by specific Brand drivers lists:



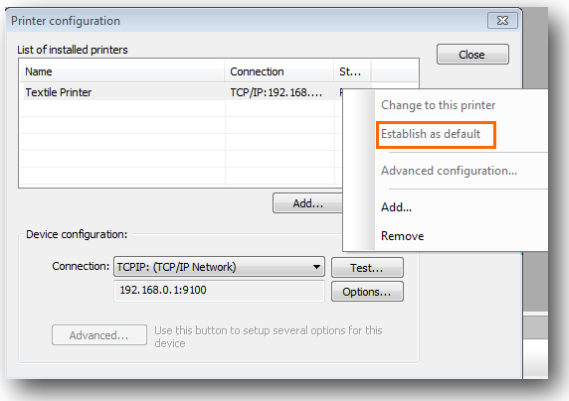


You can configure the type of connection used for each printer. To do this, select the printer from the list and then select the required type of connection in the **Connection** section:



Refer to the Connections section 18 to find out more about the various possibilities the program offers.

If you have various printers installed, only one of them will be the default printer. It is the one that will always be used when the program is started and when a new document is opened. To set the default printer, place the mouse on it, click it with the right-hand button of the mouse and select the option from the menu that appears.



A non default printer can also be selected for a specific document. To select a printer from the list, double click on the printer and a sign will appear on the left, to indicate that this printer will be selected for the current document.

2.5 Profiles and printing schemes for the RIP option

Once the printer or printers required for the program have been selected, you must select the schemes that you intend to use with each printer.

The program allows two types of profile files:

1) Standard ICC Color Profiles: These are the ICC files that contain the color information for each material. Normally, they are standard files available from the manufacturer, but they can also be created with specific programs.

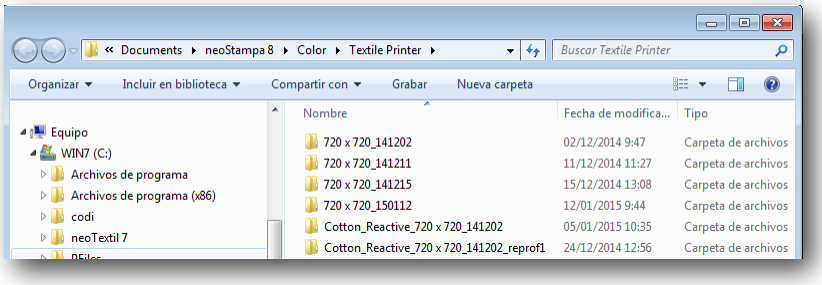
2) Color Schemes (cps): These are the ICC color profiles together with all the printing parameters and linearization configuration. A scheme contains all the information that we would select separately in the various tabs of the printing scheme manager.

Although installing schemes and color profiles can be done at any time, even as new materials are being used, we recommend doing this when installing the program, as they contain density curves, resolution parameters and adequate ink limits.

2.5.1 Installing printing schemes

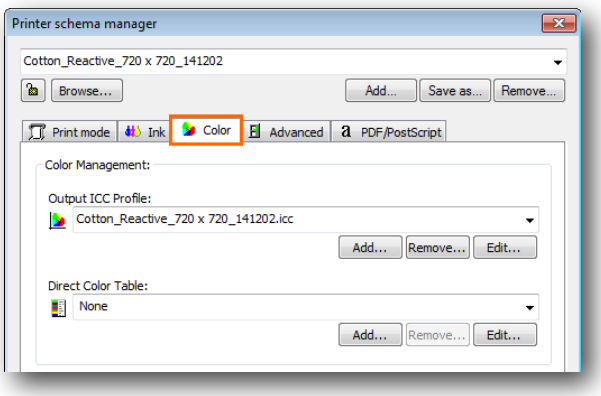
To install printing schemes in the program (files with cps extension), select the **Printer scheme manager** and click the **Add** button. You will see that upon selecting a print scheme, all the options from the Printers dialog are configured, along with the corresponding ICC color profile and the linearization file (lut).

You can use the **Browse** button to search for the schemes in your computer:


Documents ▸ neoStampa 8 ▸ Color ▸ Textile Printer ▸
Buscar Textile Printer
Organizar
Incluir en biblioteca
Compartir con
Grabar
Nueva carpeta
Equipo
WIN7 (C:)
Archivos de programa
Archivos de programa (x86)
codi
neoTextil 7
Nombre
Fecha de modifica...
Tipo
720 x 720_141202 02/12/2014 9:47 Carpeta de archivos
720 x 720_141211 11/12/2014 11:27 Carpeta de archivos
720 x 720_141215 15/12/2014 13:08 Carpeta de archivos
720 x 720_150112 12/01/2015 9:44 Carpeta de archivos
Cotton_Reactive_720 x 720_141202 05/01/2015 10:35 Carpeta de archivos
Cotton_Reactive_720 x 720_141202_reprof1 24/12/2014 12:56 Carpeta de archivos

2.5.2 Installing ICC profiles

To install color ICC profiles select the button , Printer scheme manager **- Color** to select profiles and upload them.



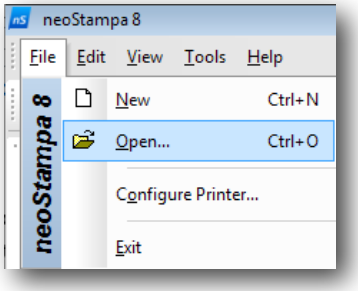
To install the profiles you must click the **Add** button.

A window showing the directory where the profiles are will come up. Select the ones you require and click the **Ok** button. Bear in mind that the program will only show the parameters which are compatible depending on the type of process selected (CMYK, CMYKOrGr, etc.)

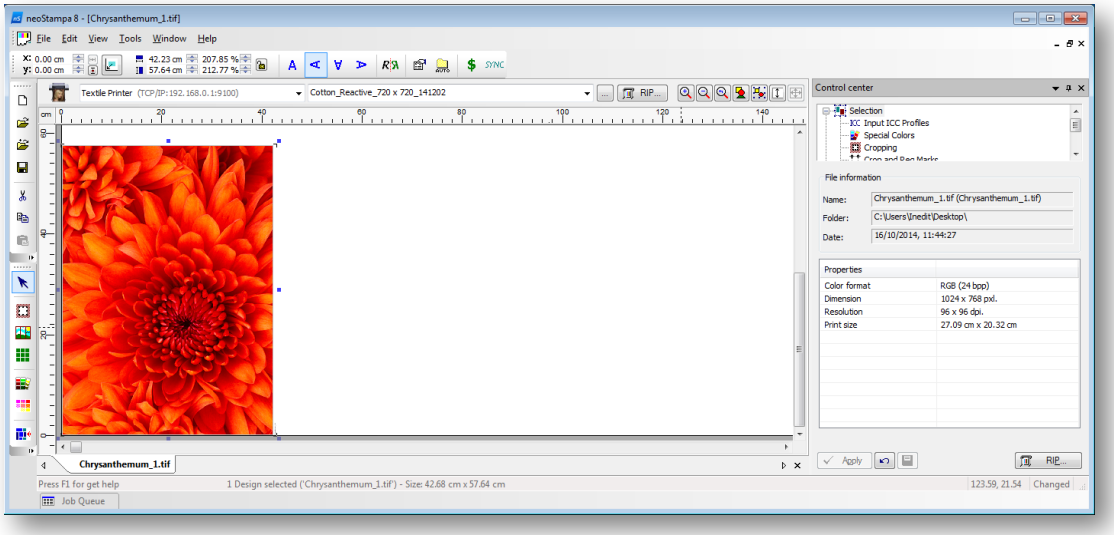
When selecting the parameters for printing, it is important that the printing resolution matches as much as possible with the resolution used to create the ICC parameters, which is normally specified in the color profile description.

3/ General functions

When the program is started, the main window opens. Choose either to open a document or to create a new one:



This is a standard Windows screen, with the standard menu bar and buttons to access the main functions. It also has the action buttons bar and the zoom bar, shown at the top of the window.



At the center of the window you can see the working area, where all the designs will be placed. On the right there is the Control Center, from where the majority of transformations and configurations will be carried out.

The **RIP** button is to send the design to the printer. The information bar, situated in the lowest part of the window, will systematically show you the messages related to the work you are carrying out or that which is currently selected.

3.1 Zoom options

In the main window you can see the zoom buttons bar, which is used to increase or reduce the size of the objects on the screen.

The buttons, in this order, perform the following actions:

The **Zoom in** tool: this is used to enlarge any area of the design.

The **Zoom out** tool: this is used to reduce any area of the design.

The **Previous Zoom** tool: this is used to return to the previous view after having enlarged or reduced.

The **Zoom all** tool: Using this you can see all the objects of the design fit into the screen.

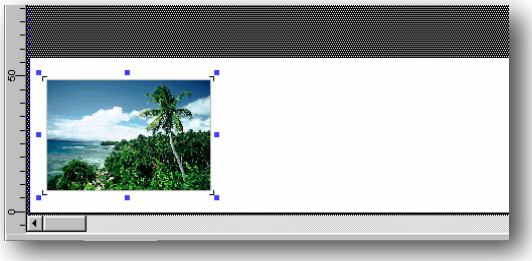
The **Zoom selected** objects tool: it is the same as the previous one but only showing the selected items.

The **Zoom roll width** tool: this is used to view the whole working area on the screen.

The **Zoom printer width** tool: this is used to view on the screen the whole width of the printer.

3.2 Page orientation

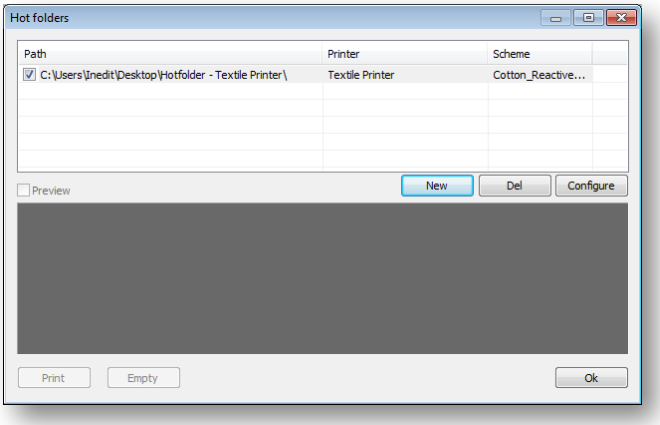
If you are using a bobbin format for printing, on the left-hand side of the screen appears the beginning of the bobbin, the width of the bobbin is in the vertical scale, and the length of the bobbin is shown towards the right-hand side of the screen.



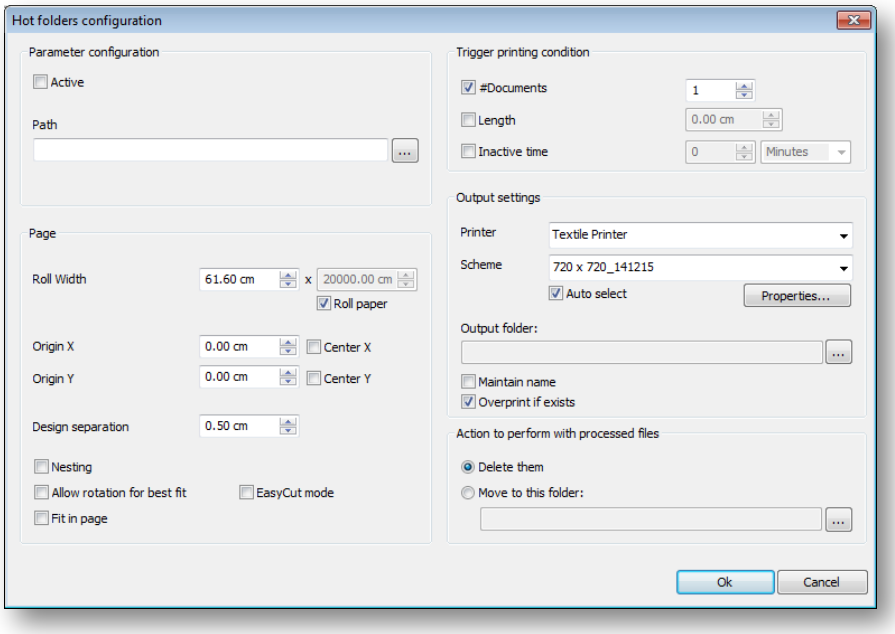
In the above image we can see a design placed lengthwise on the bobbin and at the beginning of it.

3.3 Hotfolder

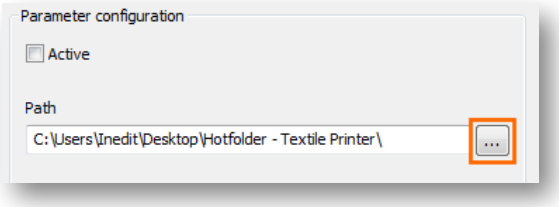
The Auto button takes to the Hotfolder dialog.



Click on the **New** button to open the configuration dialog, **Del** button to erase any or the button **Configure** if you want to make changes in any configuration you already have.

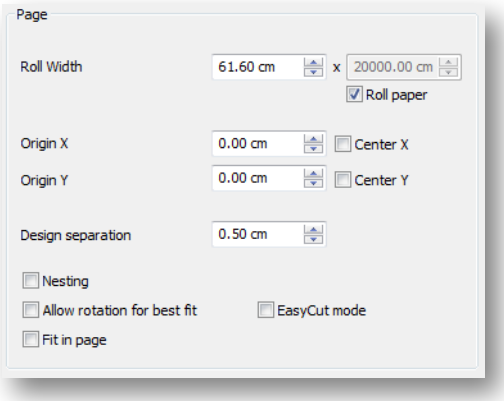


From the square with three dots next to the Path dialog, navigate to the directory you want to use as your Hotfolder destination.

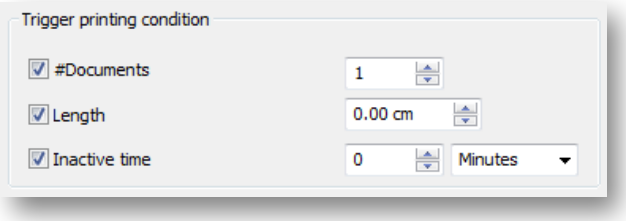


If you tick on the **Active** option, the jobs sent to the hot folder will be printed automatically.

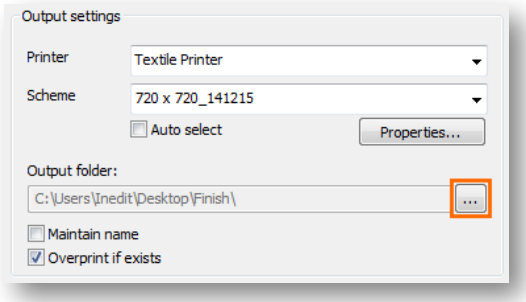
Page settings as for disposition of designs in the media include Nesting, Allow rotation, Size of Origin and so on, as per below image:



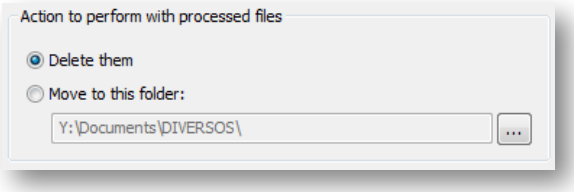
The **Trigging printing condition** part of this configuration window allows for choosing number of documents to print, and the time interval of inactivity between printing jobs:



Output settings allow to change printer and options related to the Scheme, which are fully explained in section 6 of this manual. If you wish to have a definite **Output folder**, navigate to the directory you want to use from the square with three dots:

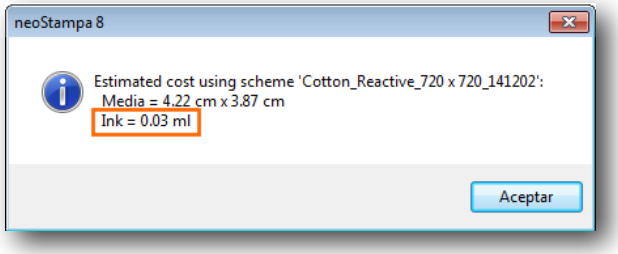


Finally, two options are given in relation to Processed files. Once again, the option to move files to specific folders is done with the button with three dots:



3.4 Job consumption

The dollar icon in the upper context menu opens a dialog where you can see the quantity of ink that will be needed to print the job you have prepared. With this value you can already have a close idea of the cost of your print:



3.5 SYNC

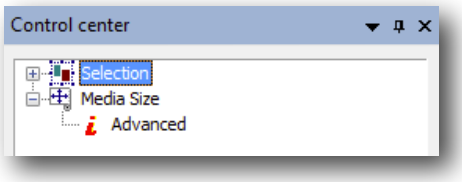
This option, situated in the upper context menu, exports calibrations (schemes) to Inèdit's neoColorations program. This is a useful tool in case you want to print colorways with the specified scheme.

3.6 Control center

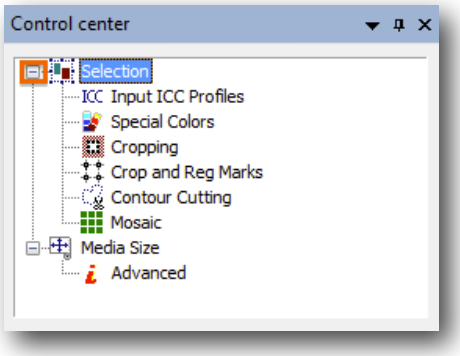
The Control Center is a dialog box which is used to control most of the functions that the program carries out along with its configurations.

The operation tree is at the top of the Control Center. These functions appear and disappear, depending on the objects selected and the possible actions that might be undertaken at each moment.

Most of the functions are branches of the main section -Selection-. To hide them, you just have to click on the .



Folded branch



Unfolded branch

In the boxes where you can add numeric values you must click the **Enter** button in your keyboard in order to validate them.

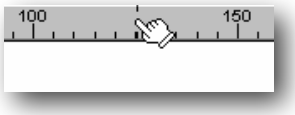
In some of the options of the Control Center branches, the Save button is available so that the parameters introduced are kept for the same configuration. Logically, it is always possible to change the values manually for each specific case.

In other cases, after making changes, these will come into effect by clicking this button.

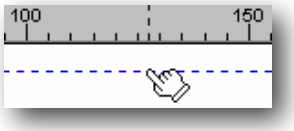
3.7 Guidelines

The guidelines are lines that can be placed in any position in the design, and there may be as many as required.

To create guidelines, either horizontal or vertical, click the design rulers and drag the cursor to the desired position.



Click on the lateral design ruler



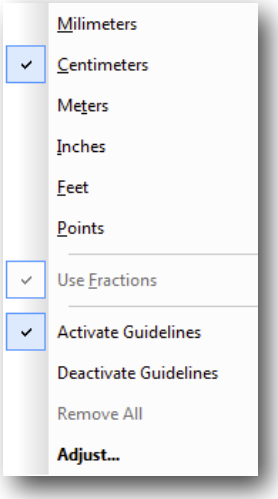
Drag to the desired position

To delete a guide, select it and drag it out of the working screen.

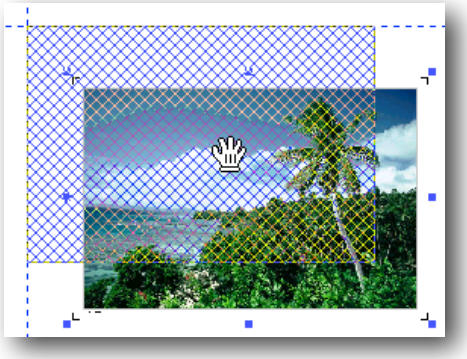
The guidelines are specially useful to align various designs on the same horizontal or vertical line.

3.7.1 Contextual menu in the ruler bar

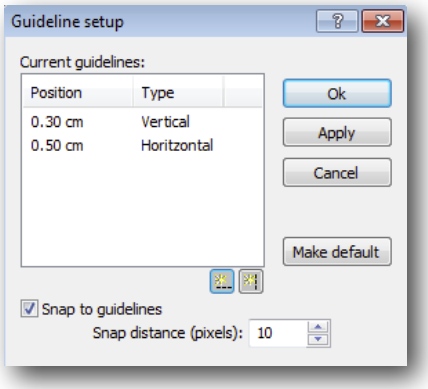
You access this menu by clicking the right hand button of the mouse over the ruler bar.



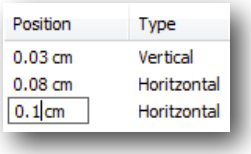
This menu allows you to activate the guidelines magnetism. When an object comes close to a guideline, and if the **Activate Guidelines** option is activated, this object will attach itself to the guideline closest to it.



The option **Adjust** opens a new window that allows to adjust the guide numerically:



From this window you can adjust the guides to a specific numerical position, or add and remove guides. To modify the position of a guideline, click over the value of the position and introduce the new value.



To add horizontal or vertical guidelines, click the button for adding them and introduce the position directly on the list of guidelines.

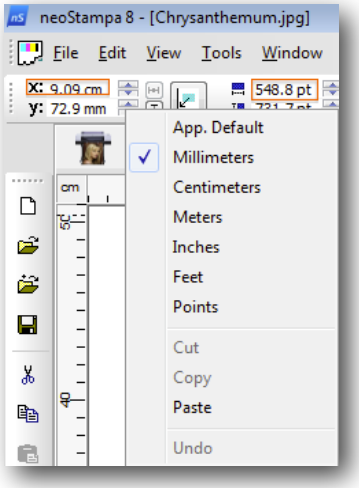
Click the button and introduce the value

To eliminate any guide line from the list, select it and press the *Del* button on the keyboard.

The **Snap to guidelines** option activates or de-activates their magnetism.

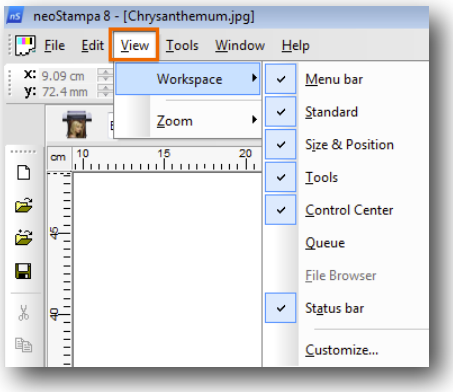
3.8 Measurement units

The program can be configured to show the objects measurement values in different units, in millimeters by default, as we have previously seen.Measurement units can always be configured independently, in each of the control options where new values can be introduced.



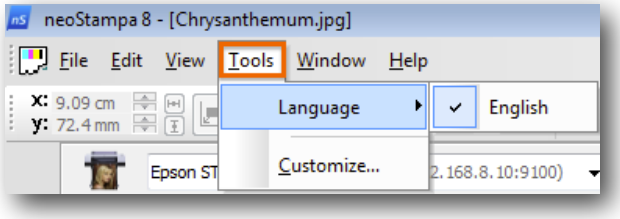
3.9 Workspaces

On the upper menu bar of the main window you can see the **View** button. It unfolds all the Workspace options that may be visible while you work. If not, they will be hidden.



3.10 Languages

From the **Tools** options on the upper menu bar, you can access the Language you want to run your program. If you wish to change it, select the new language, shut the program down and **restart** it.

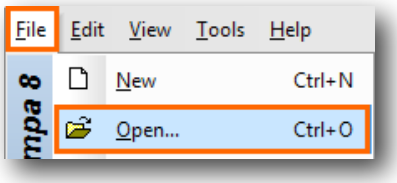


4/ Design edition

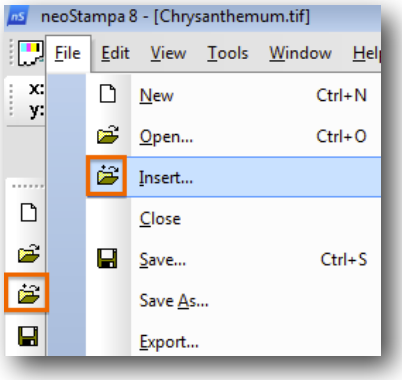
4.1 Loading designs

The program allows you to load various designs in the same working area.

If no design is opened in the program, use the program's **Open** command or click the open design button:



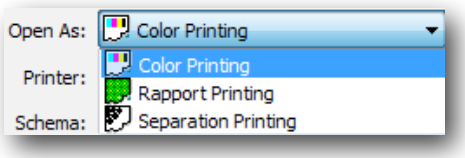
If you wish to add a new design in the working area, use the **Insert** command or click the Insert button:



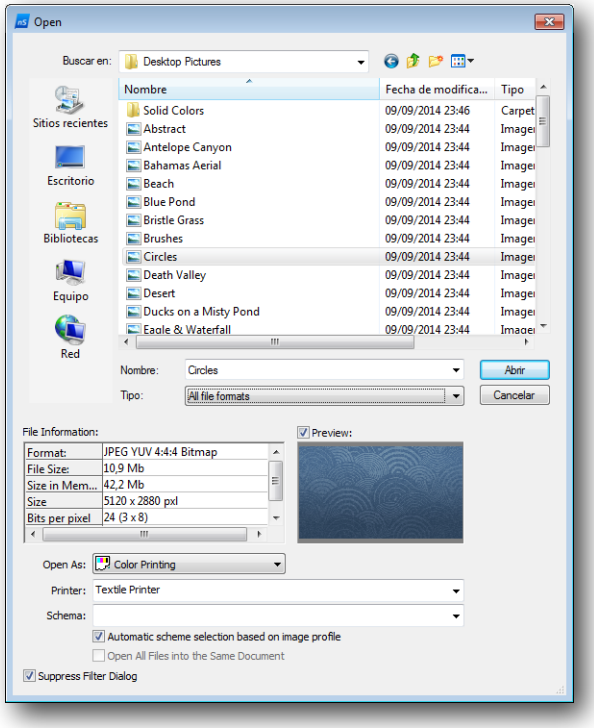
If you wish to make a copy of a design in the working area, select the option from the **Edit** menu. You can also do this by moving the design with the "Ctrl" key pressed down.

If you wish to eliminate a design, first select it and then press the "Del" key on the keyboard or select the option from the **Edit** menu.

4.1.1 Loading designs in Color, Rapport or Separation mode

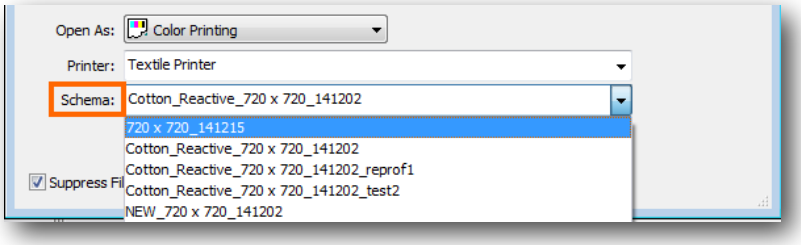


When you open a design, a window with the options to configure some parameters will automatically appear. Most of them are very straightforward to use:



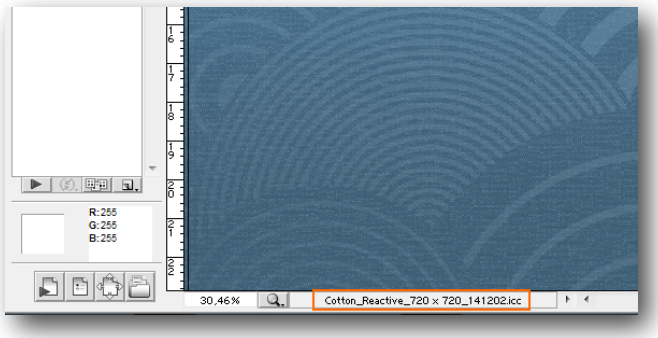
4.1.2 Opening documents with their schemes

When you open a document you may know to what Scheme is associated to. You can choose the one you want from the list of all the schemes loaded in your neoStampa 8, related to a specific printer too.



A very useful function in the new version of neoStampa is located under the scheme. If you tick the Automatic scheme selection, the program will search for the scheme a design is associated to.

Let's suppose that you create a coloration with neoColorations and that you associate it to a scheme.

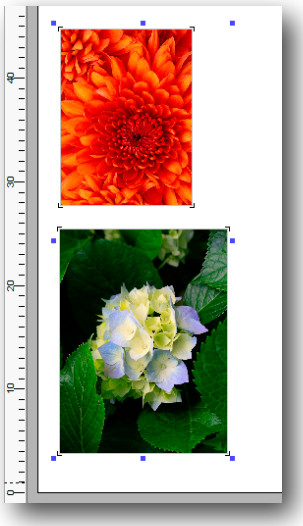


When you open this design in neoStampa, having the Automatic scheme selection ticked, it will be opened with that scheme.

4.2 Measurements and position

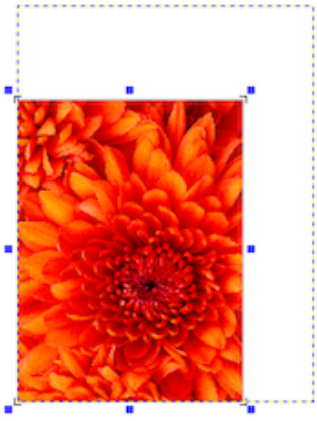
When you click on a design, 8 marks surrounding it appear, which we call *Handles*. So, a design is selected and we can act upon it when we see the *handles*. If we wish to select various designs at the same time, click on them, one after the other, maintaining the "Ctrl" key pressed down, or else creating an area by dragging the cursor so that all the items inside it will be selected.

Multiple selection done with the cursor

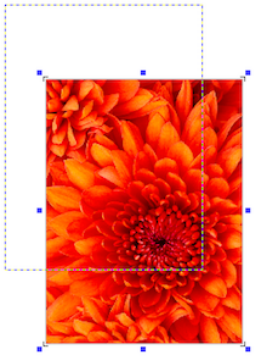


Selected area with two designs

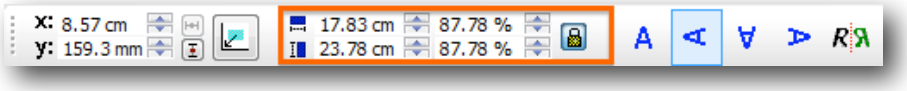
Using the handles you can re-size the designs graphically. By clicking and dragging the corner handles you modify proportionally the measurements of the design. Moving the central handles from any side the original proportion will be lost.



Moving a design is achieved by clicking within it. The symbol of a hand will allow you to move it.



The above actions can also be carried out numerically through the controls located just on top of the window.



You can introduce the sizes wanted for the design or the scale factor by using the top controls. To maintain the proportions, the proportional button must be clicked:

The proportions are maintained (horizontal - vertical).

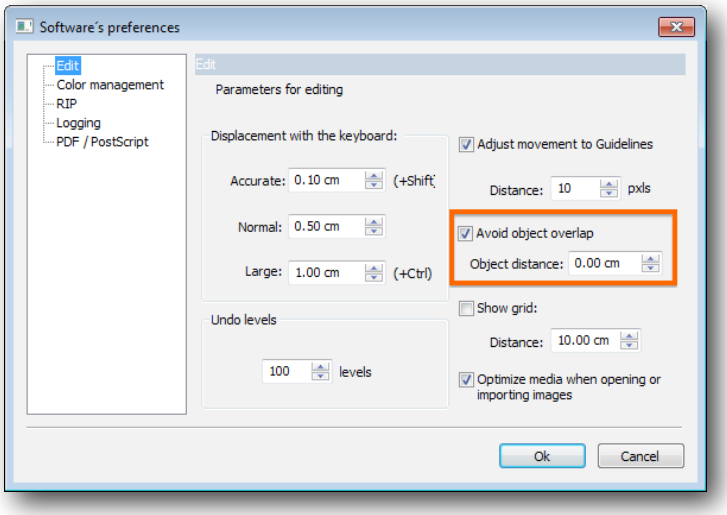
The proportions are not maintained (it will be distorted).

This button will send the chosen design to coordinates 0,0 (source) of the working area automatically.

You can also rotate the design by clicking the rotation buttons.

The **Mirror** option will make a vertically symmetrical copy of the design. That is to say, as if seen reflected in a mirror placed at one of its sides.

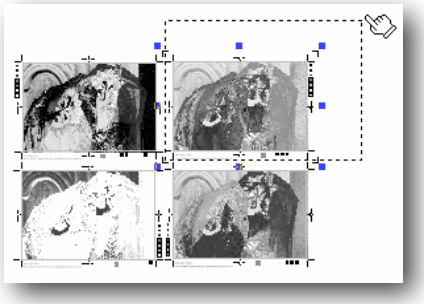
While designs are being moved within the working area, the program takes into account all the other designs. From the Software's preferences window, when the function **Avoid object overlap** is activated, the designs will not overlap.



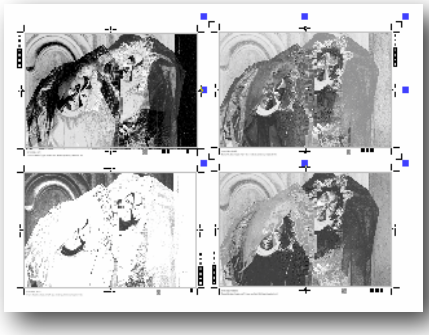
4.3 Link between the separations of a design

All the created separations which belong to the same design are linked to one another. Any change we make in any of these will automatically be applied to the rest of the separations of the same design.

In this way, for example, when re-sizing one of the separations, the others will automatically be resized in the same proportion.



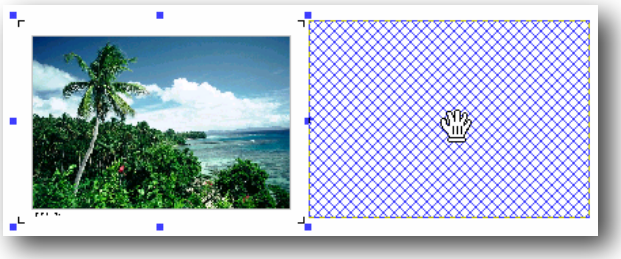
Resizing a separation



All the separations have been resized

4.4 Duplicate graphically

Any selected design can be duplicated simply by moving it with the "*Control*" key pressed down. On releasing the mouse button, a copy of the selected design will appear.

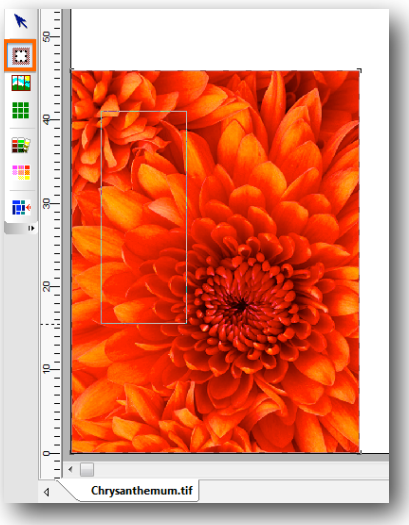


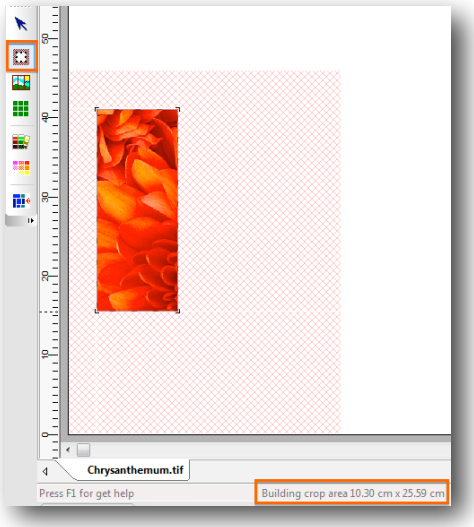
4.5 Cropping

This program function allows you to select a specific area of a design and trim it. This is especially useful to carry out printing tests of the most representative areas of a design, without having to print the whole design.

There are two days to this, selecting the crop button on the left of the working space or by choosing the branch **Cropping** from the Control Center.

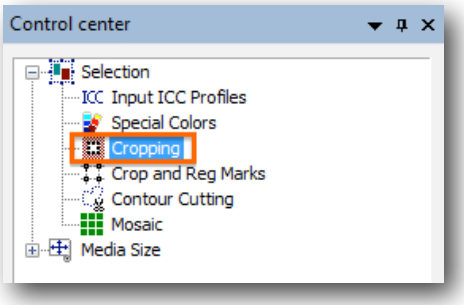
When you click on the side button, you are able to make a selection of the design graphically:

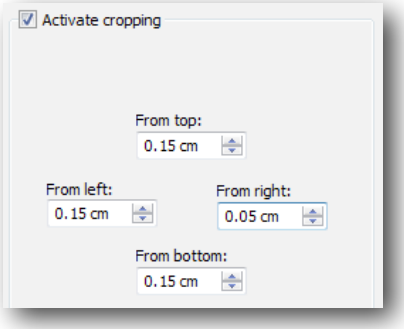




This operation can be done as many times as it is required. The area selected can also be modified by moving the corners of the rectangle.

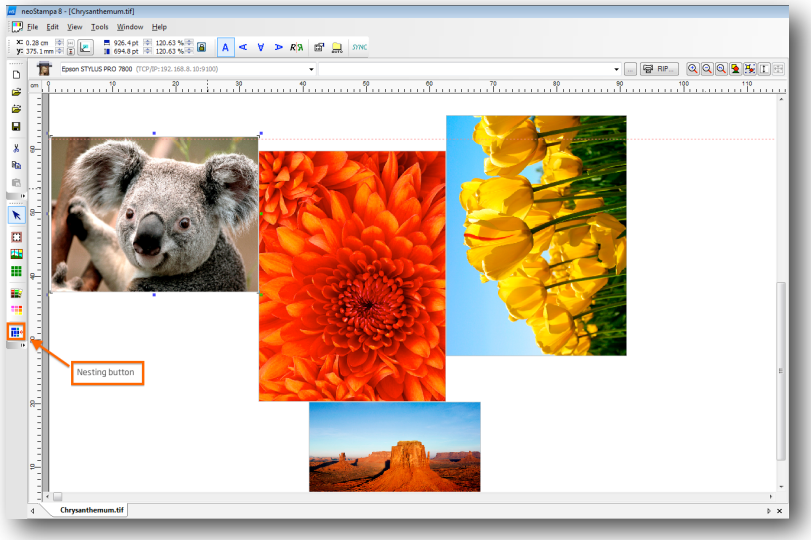
If you wish to do make a selection manually, first click on the Cropping option in the Control centre, and indicate manually the position of the selection:



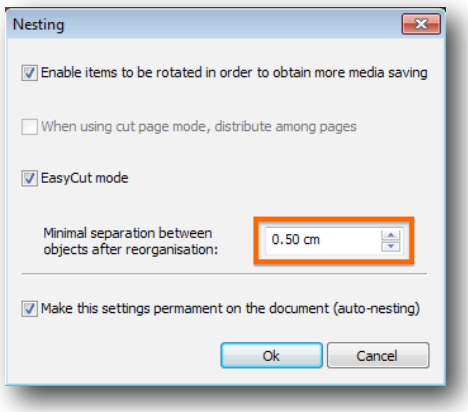


4.6 Automatic distribution

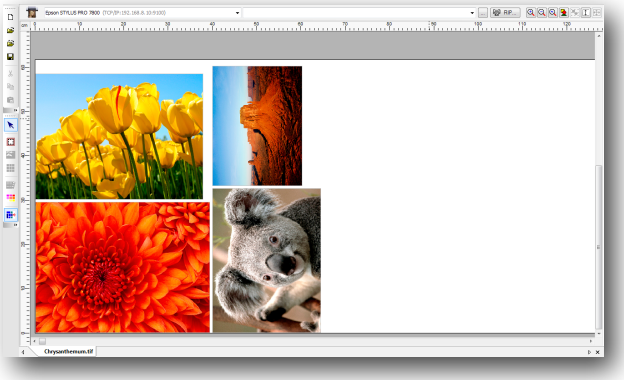
The program has a powerful design distribution tool -called Nesting- to place the designs on the page, wasting the minimum material possible and, consequently, printing them in the least possible time.This option can be accessed by clicking the auto-distribution button, on the right context menu:



A dialog will pop up when Nesting is selected, with a few options. For example, the **Minimal separation** between objects can be set manually, which will be the distance left between designs to avoid overlapping:

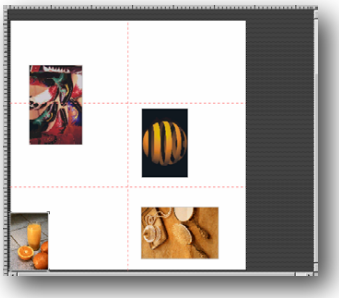

Nesting
Enable items to be rotated in order to obtain more media saving
When using cut page mode, distribute among pages
EasyCut mode
Minimal separation between objects after reorganisation:
0.50 cm
Make this settings permament on the document (auto-nesting)
Ok
Cancel

When clicking Ok the designs will be distributed in the most efficient way:

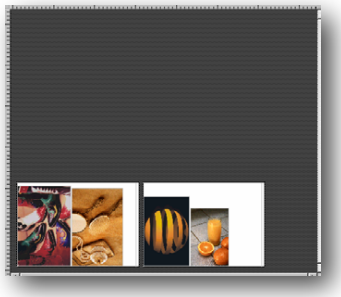


4.6.1 Distribution in page mode

When the printing material consists of loose sheets, the program will distribute the documents on each page without splitting the designs, except in the case of those that are larger than the size of the page.



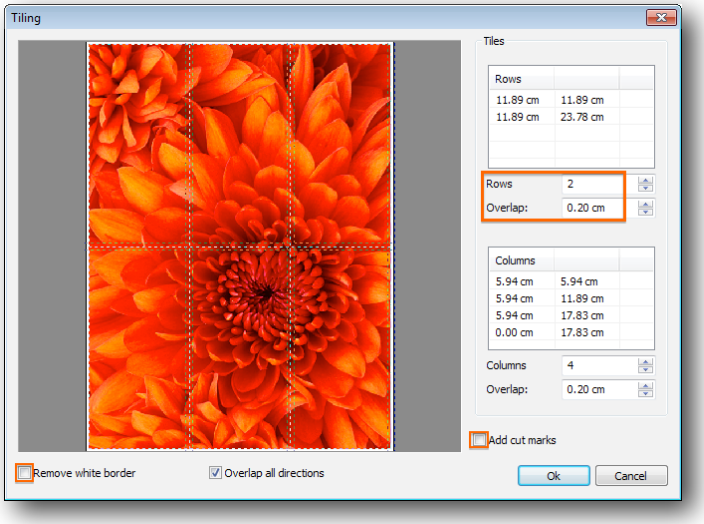
Without distribution



Distributed on sheets

4.7 Tiling

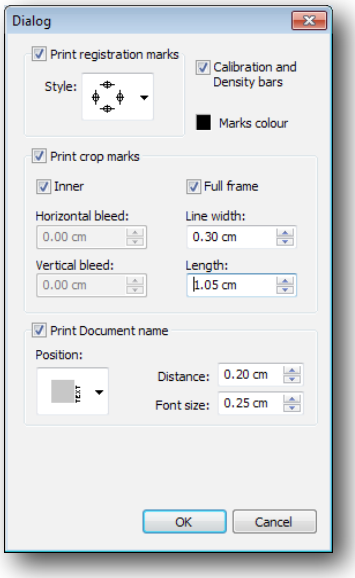
The program contains a tool for dividing a design into various panels to print separately. This option is very useful when the designs are very large and must be printed in sections. Click on the tiling button and the window with the available panel features will pop-up.



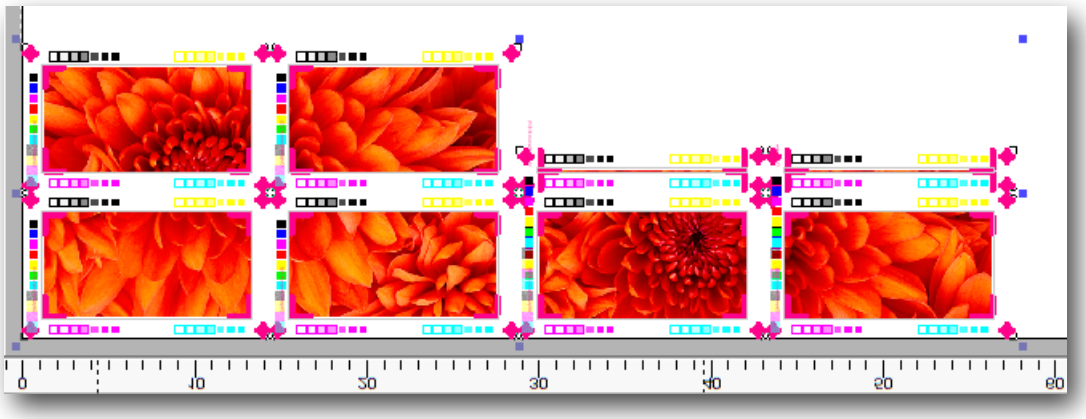
The number of pieces desired can be set in **Rows and Columns**, as well as the exact measure of **Overlap** needed, which will be that overprint space between panels that will allow an easy assembly.

When **Remove white border** -usually by default in some images formats- is taken away when the option is selected.

At selecting **Add cut marks**, another window appears with several options. These will be fully explained further on, in point 4.10.



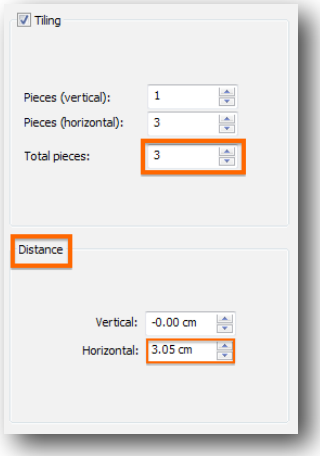
The final paneled result, given the above specifications, looks as follows, when selecting to print registration and crop marks:

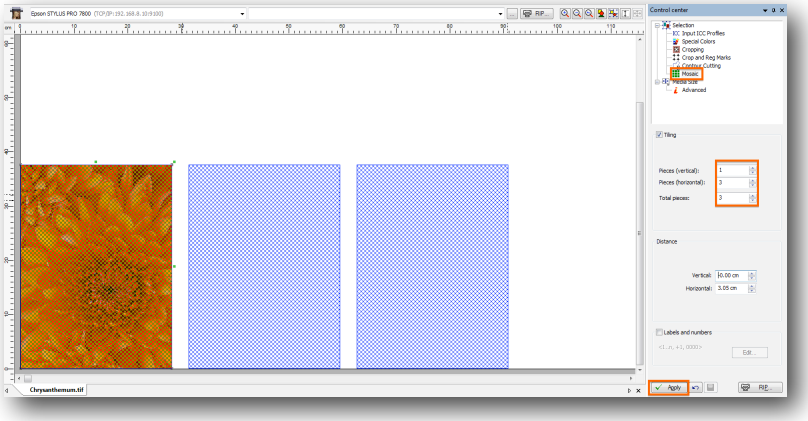


4.8 Mosaics

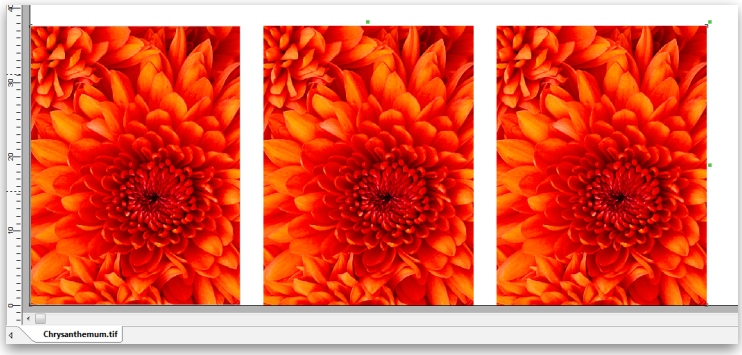
With this option we have the possibility of making multiple copies of a same design with absolute ease. Access the function from the Control Center.

Introduce the **Number of pieces** desired vertically and horizontally, or the total of them. Below, in **Distance**, you can set the distance between copies:



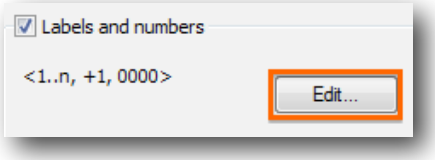


The working space with the new copies as per above settings will look as follows:

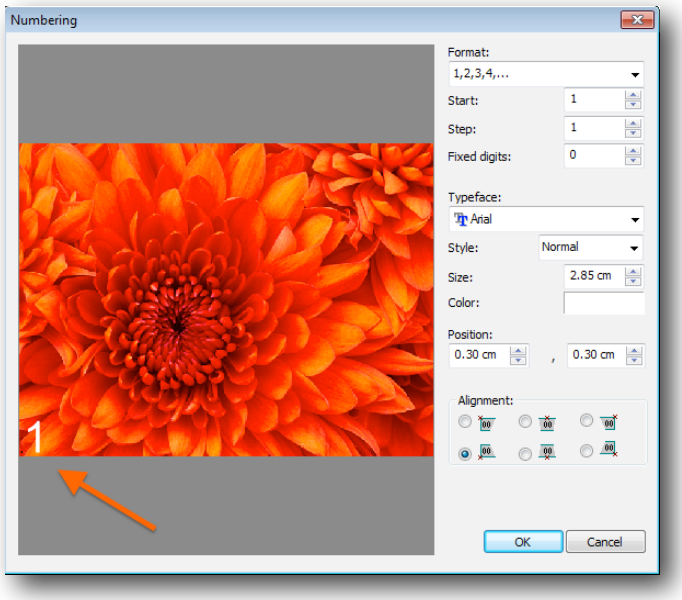


4.9 Labels and numbers

Still in the mosaic dialogue, you can introduce and edit numbering each of the copies. First tick on the Labels&numbers option, and the Edit button will become available:



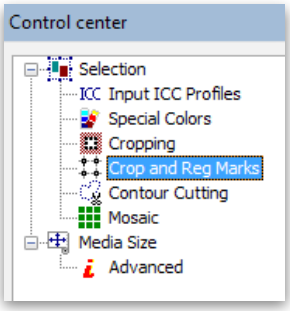
From the Edit window you can choose format of numbering, font and size, color of font and position of the number in the copy in respect to the edge of the image:



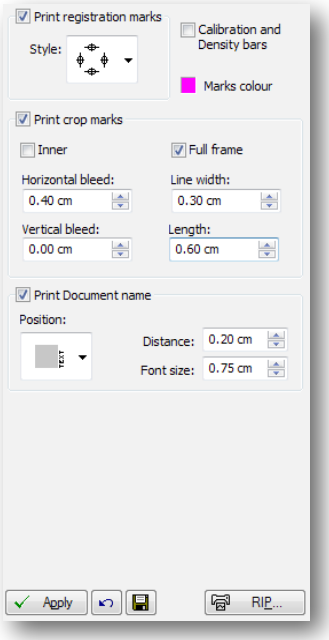
And the composition of the images in the working space will look as follows:

4.10 Crop and registration marks

The specific dialog to print Registration marks and Document name in your designs, is also shared, as we have seen, by the Tiling option. This function in the program offers a variety of options. It is in the Control Center branches:



The Options displayed below are the following:



The **Registration marks** can be selected from a long drown-drop list. Here are some of the choices:

Calibration and Density bars can also be printed in the document, if you like. And the Marks **color** can be changed, as a color picker will pop-up when clicking on the square.

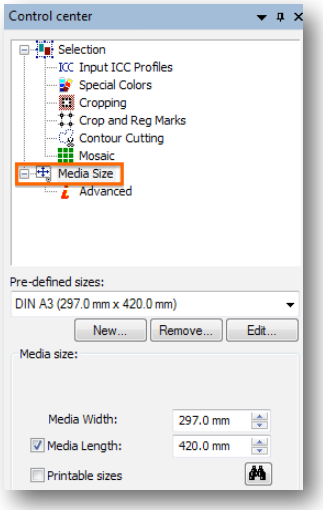
Crop marks can be positioned as Inner -close to the design- and choose the horizontal and vertical bleed, or they can delimit the Full frame. The lines of such marks can also be edited as for the Width of the line and its Length.
If you wish to Print the **Document name**, you have three positions to do so, and you can decide its distance in respect to the design, and the Font Size.

When you set the parameters you want, press **Apply**, at the bottom of the menu. Here is an example of a possible result:

4.11 Media size

In Control Center there is also the **Media Size** branch. Pagination is the splitting up of the design so that it can be printed in sections when it is larger than the page measurements.

The below window is to define the useful measurements of the page that is in the printer. If the design exceeds the width or length of the page, the program will print them in as many parts as it is necessary.



The option **Printable sizes** allows entering the values for useful material measures for printing -which are usually those provided by the printer- or page measures that have to be subtracted from the margins of the printer itself.

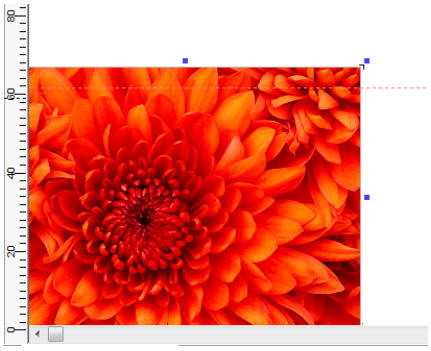


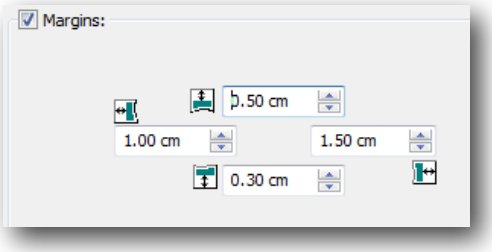
Image paginated widthwise on the bobbin.

If you work with a bobbin, you can either set the length of the page or deactivate it, since the printer's limit is very high and it is unlikely to surpass it in one single printing operation. If we deactivate **Media Length,** this will indicate that we are working with reel and the remaining length is not important.

You can modify graphically the position where pagination will take place, if you decide to do it in a different part of the design, for example in a design where texts and faces appear. In this way, they will not be affected by the cut.

Click on the pagination line in order to move it downwards to the required position.

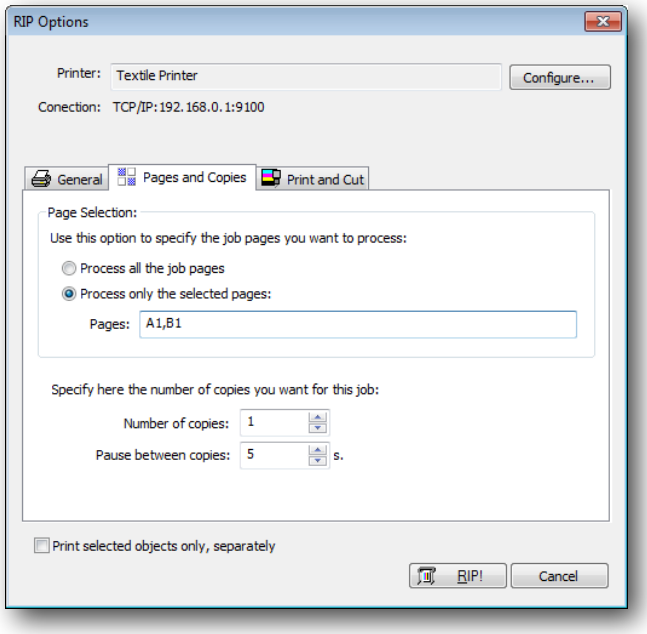
In the section **Margins,** the physical margins of the printer will be shown, but it is possible to modify them in case we are interested in displacing the design with respect to the loaded paper.



4.11.1 Page selection

If several pages are going to be used, for example, when the design exceeds the measurements of the width of the bobbin, or if various designs have to be printed in page format, we can decide which pages we want to print.

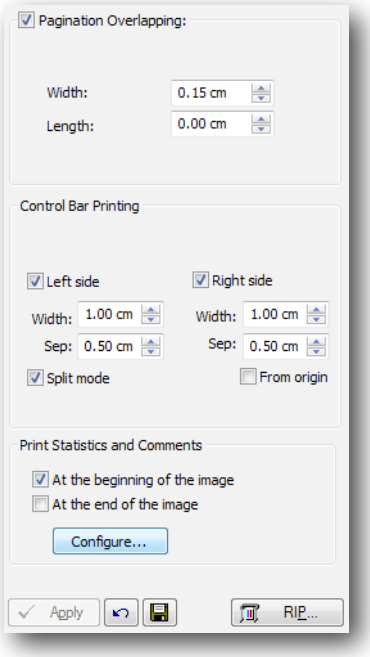
By activating the **printing/RIP** option, the program shows a window with three tabs, one corresponding to **Pages and Copies**. There you can specify what pages you want to print, if not all:



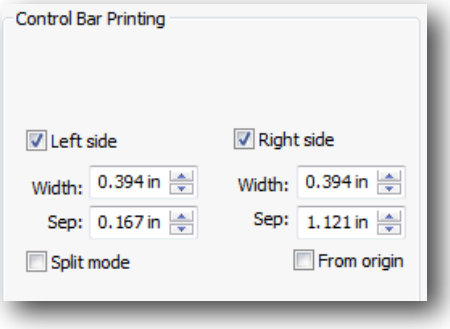
4.11.2 Media size - Advanced parameters

When the design to be printed outsizes the width of the material, an automatic pagination is carried out, that is, the design is divided into two or more parts so that they are printed separately. In the menu below , unfolded from the **Advanced** branch, are all the options:

In **Pagination overlapping**, choose the exact area (Width and Length) that each design shares, in order to make an accurate assembly.

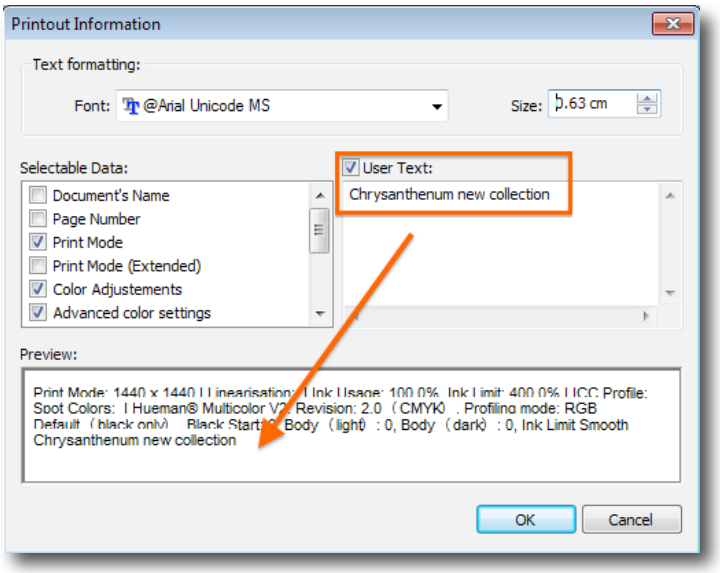


In some printing systems, especially those with inks that tend to dry up if not used, it is a good idea to print a side bar using all the colors, with a **Control Bar printing**. In this way, even if a color is not used in an area of the design, we kind of force its use in each pass of the printhead.



This safety band looks like a small rainbow, and we can control its total thickness.

The option to **Print Statistics and Comments** comes handy when you want the Printout information of a particular design to be seen when it is printed. By clicking on the **Configure** button a dialog opens:



From **Text formatting** you can choose Font and font Size of the text to print.

In the section **Selectable Data** you can select which information will be shown in the print out of a large list of options. Just tick on the ones you need.

In **User Text** you will be able to write any text you wish. The editor allows to introduce multi-line texts. To introduce several lines press the keys Ctrl+Enter.

In the **Preview** window there is a representation of how the information will look like when printed.

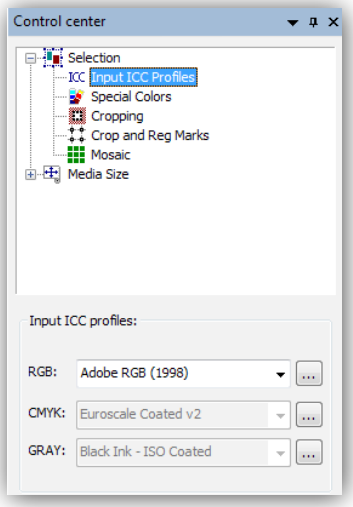
5/ Color management

This is perhaps the most important section for color printing. Many different parameters can be set to obtain the best possible results.

This manual does not intend to be a course in color theory. However, some basic points are covered to enable the correct configuration of the program, and therefore achieve optimum printed works.

5.1 Input ICC profiles

These are the ICC profiles that the program uses to interpret the documents to be processed. You can select them from the Control Center.



The input profile of the selected document must match the profile that has been used in the designing program as output profile. If these two profiles differ, there can be differences in the interpretation of colors and therefore in the printed result.

Each design program (CorelDraw, Illustrator, PhotoShop, etc) allows to specify the color profile with which the created design will be saved or exported. This is the profile that has to be selected in Input profiles. They can be added to the program by clicking on the square button on the right.

In case a design comes from an unknown source and the profile with which it has been generated is not specified, the most usual work profiles are:

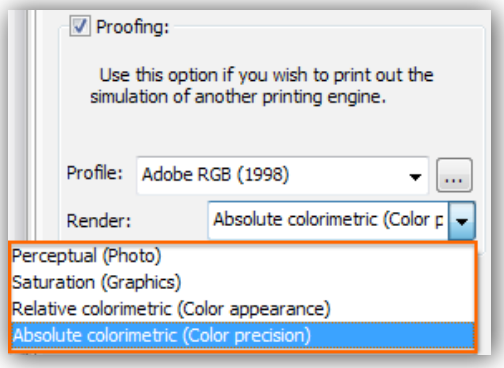
RGB: Generic RGB or CMYK: Generic CMYK

Take into account, though, that by selecting those profiles the result is not guaranteed.

NOTE: *When a TIFF, JPG or EPS image is loaded in the program, and one of the profile lists indicates "Embedded...", it means that the ICC profile that comes embedded in file will be used. They are usually images coming from Adobe® Photoshop® 5.0.2 or higher. In these cases it is not necessary to select the input profile since the program recognizes them directly.*

5.2 Proofing

Proofing consists of obtaining from our printer the results which would be obtained using another printing system. Through different **Rendering intents** we specify to the color engine what calculations need to be made in order to transform colors from one working space to another, taking into account both origin and target working spaces.



There are four main rendering intent groups:

Perceptual or photographic: with this rendering method the whole working space of origin is uniformly scaled with respect to the origin of coordinates, until it fits the destination working space.

Saturation: this method is done in two steps. The first is like the perceptual one, when the working space of origin is scaled down until it fits into the destination one. In the second step the working space is expanded, and the points that delimit it meet with the edges of the working space of destination.

Relative colorimetric: when there are different color temperatures between working spaces, the relative intent detects this variation and equals both spaces before comparing them. This method is used when we wish to dismiss the color of the paper or media.

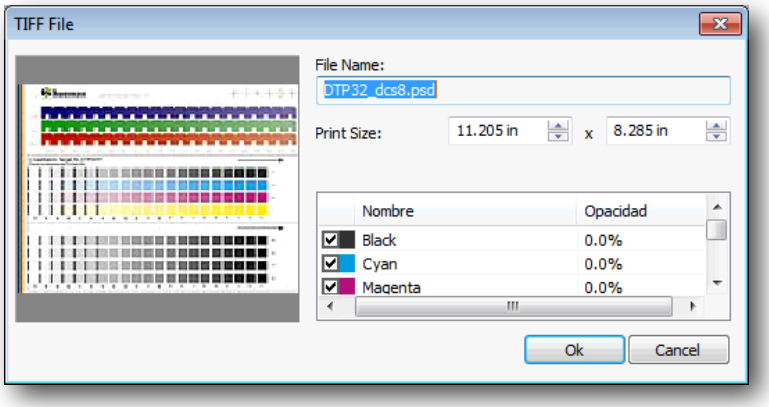
Absolute colorimetric: again, when there are different color temperatures between working spaces, the system will ignore this fact and will try to compare colors as it finds them. This rendering method is used when we want to take into account the color of paper or media, and what it does is subtracting that color from the image color, and then we obtain the desired color when printing.

Logically, the precision of the result will depend on the exactness of the color profiles we use.

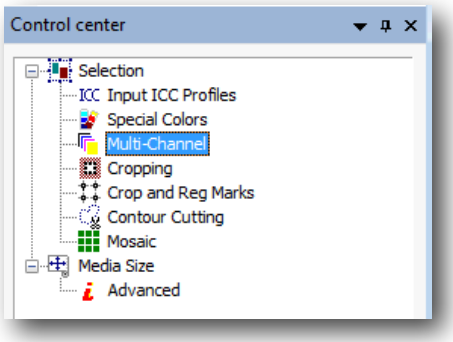
5.3 Using Multichannel DCS files

This program allows the use of EPS multi-channel designs (DCS 2.0) for printing. These files contain information which has been previously separated into several color channels, corresponding to the different inks which are to be used for printing.

When opening a DCS file, the program will show information about the channels that are in the file and the color corresponding to each channel.



Once the file has been opened the program can manage the DCSs in **Mixed** or **Split Modes.**

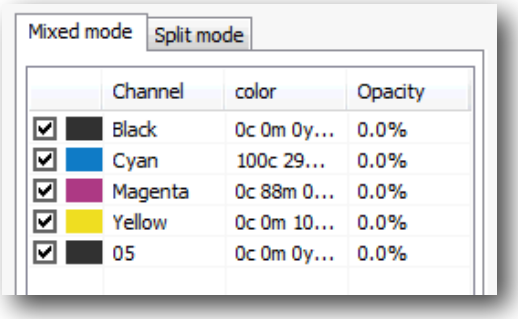


5.3.1 Mixed Print Mode

Mixed mode means all colors will be mixed with the opacity percentage of each channel to form a single image composed of all colors.

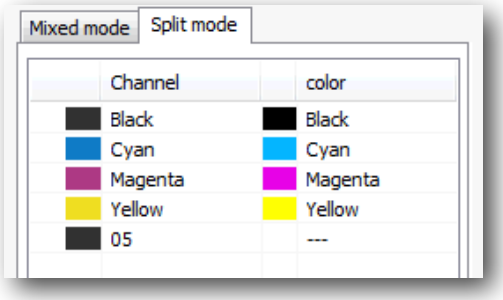
You may modify opacity levels for each channel by introducing the appropriate value in the opacity column.

The combination of all the colors of each channel, with the established opacity level, will be the result which will be printed.



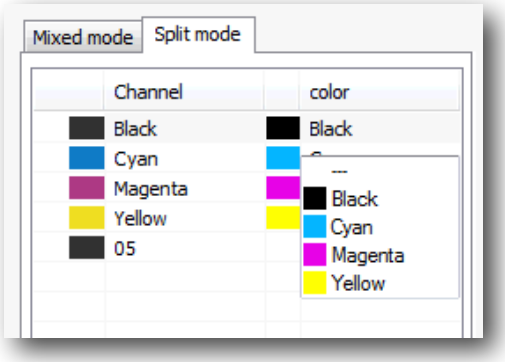
5.3.2 Split Print Mode

Separate mode means that every DCS channel will be sent to only one ink cartridge in the printer.



If the "multichannel" color mode is used, the printer's available channels will show in the color column. If the CMYK+xxx color modes are used, the available CMYKxxx channels will appear.

In order to modify DCS channel assignment to printer cartridges, click on the **Color** column and select the desired cartridge.



Using multi-channel color mode allows for the independent correction of ink density and limits for each of the printer's colors.

5.4 Special colors

The program has a powerful tool to modify the printing of specific colors. The tool is available from the Control Center or from the icon , and it will allow you to:

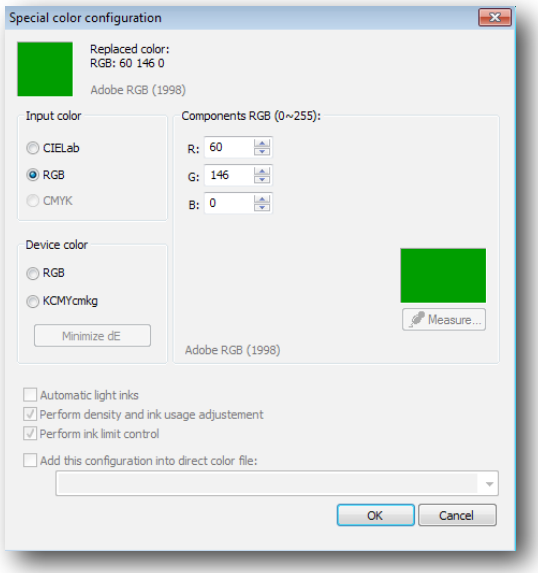
1) Modify the printing of any color of the design without modifying the whole print. For instance, in order to modify a corporative color of a design, which is being printed together with an image, we can give precision to the color of the logotype without modifying the global color of the image.

2) Assign a determinate color to an ink cartridge or a combination of them. This is particularly useful for printers with more than 4 ink cartridges where it is possible to use the rest of the cartridges for special colors, such as reds, greens, whites, fluorescents, etc. This will allow a part of the design to be printed with a fluorescent color, for example, without modifying the rest of it.

3) Modify the printing of any color of the design, reading the real color of a sample printed in color with an spectrophotometer. Although this is a variation of section 1, the color entry precision is very useful.

Clicking on the Special Colors icon, a small dropper will appear in the design.

Select the desired color and a window allowing the modification of the special color will appear.



5.4.1 Input and device color

The Replacement mode allows us to determine the way in which the values of the color we want to obtain will be specified. We have the following options:

1) CIELab, which stands for the spatial coordinates of the color and expresses their values (a,b) and luminosity (L). Although it is a value which is difficult to imagine, there are many colors which are usually expressed this way, since it is a representation of color which doesn't depend on any device (printer, screen, scanner, etc).

2) RGB (Entry), possibility of entering the color and its values Red, Green, Blue. If, for instance, we see a red dominant in the already printed color, we can correct only value R, by lowering it.

3) CMYK (Entry), possibility of entering the values Cyan, Magenta, Yellow and Black. As in the previous case, it is possible to correct the color dominants.

The options given with the Device color are to:

4) Possibility of entering a CMYK or RGB values without their being modified by the profile of the exit color, i.e., we will enter a real value which will be sent to the printer. For instance, if we want to obtain a "pure red", we can specify the values: Magenta (M)=100, Yellow (Y)=100.

Minimize dE: With this function the program looks for the color with the less difference (dE) to the original. For that, it makes an exhaustive search within the printer's profiles.

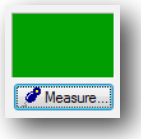
Automatic light inks: In case our printer has light inks such as light magenta, grey, etc, we can specify a multichannel replacement color. By default we must enter the values of all the colors, but keeping the Automatic Light Inks option activated, the program will be the one to calculate automatically the ink percentages.

The option **Perform density and ink usage adjusted** linearizes the special colors whenever we have a linearization curve for special colors. The option **Perform ink limit control** ensures that the printing of the color palettes never exceeds the established limit value of the ink.

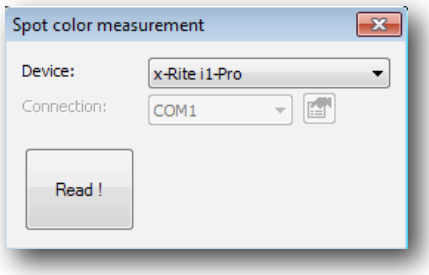
In the **Components** section we will introduce the values for the desired color following the substitution mode selected.

5.4.2 Obtaining the color by reading it from a device

It is possible to enter a color value by reading it directly from a color reading device or spectrophotometer. This proceeding will add a lot of precision, since we will be measuring a color directly from a real sample.



Press the **Measure** button once the spectrophotometer is correctly placed (consult the list of devices supported by neoStampa to your usual provider). The following window will be shown:



Select the correct device, which is usually automatically assigned, and the communication port where such device is connected. Then set the parameters of the port with the configuration button:

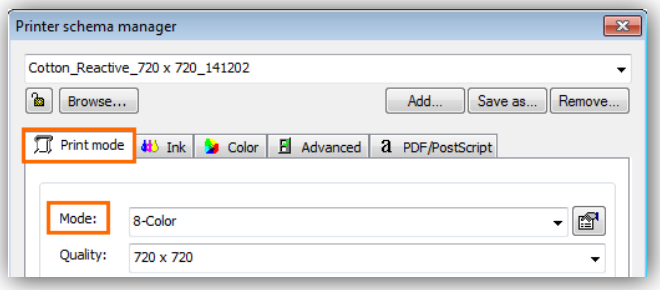
Press **Read** to make the reading once the spectrophotometer's pointer is on the color sample to be measured.

This value will be in the color components' section.

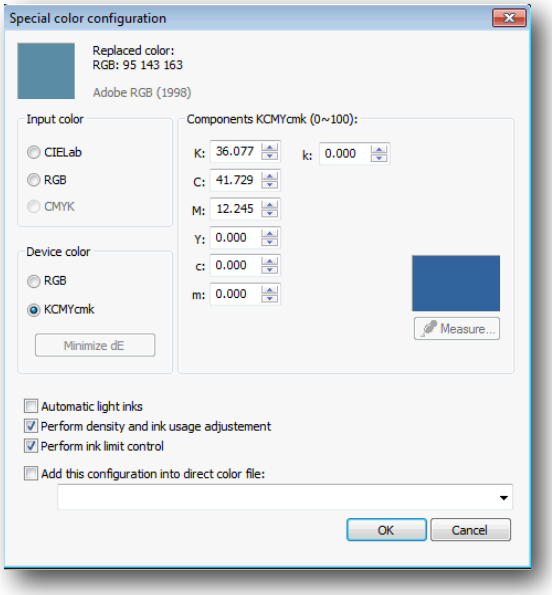
5.5 Procedure to use special colors

To use this option printers must have more than 4 colors.

First, from the **Printer Scheme manager** we will select **Print Mode** and then **Mode;** and we will choose more than 4 colors, for example 8-Color:



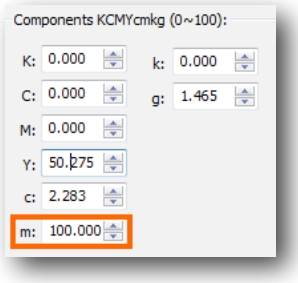
We will then press on the color, selecting **Special colors** in order for the Special color configuration window to appear.



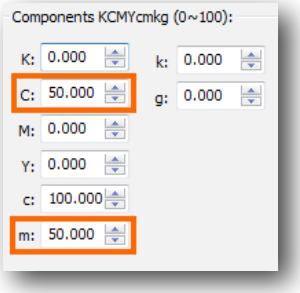
In this case we will place in the printer in the space of the cartridges for Light Cyan and Light Magenta the cartridges for special colors (red, fluorescent, etc).

If we want to print the color we have selected with just one of the special colors, we will enter value 100 for one of the components (c,m), depending on where they are in the printer.

For instance, with the red cartridge in the Light magenta channel (m) the values will be selected as follows:

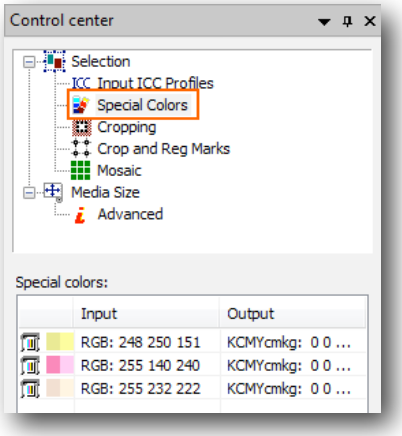


Combinations of cartridges can of course be done. If, for example, we have fluorescent yellow in the Light magenta channel of the printer, and we want to print a fluorescent green, composed of 50% fluorescent yellow and 50% normal cyan, it should be configured in this way:



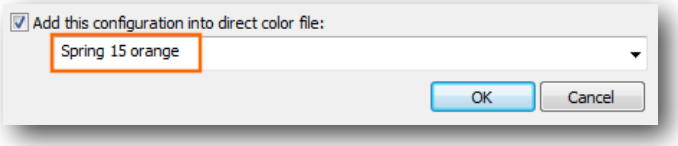
This Operation can be repeated for as many colors of the design we wish.

Once accepted the color, it will show in the list for special colors, with the values for original color as well as the modified color.

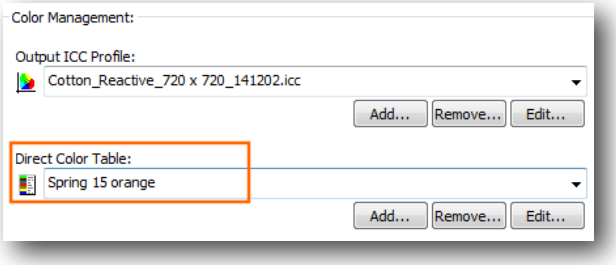


5.5.1 Saving special colors configurations

Under the special color window there is the option to save the special color configuration under a name.



Whenever you want to use that configuration, you can select the name given to it from a drop-down list, in the Direct color table in the Color tab within the Printer Scheme manager.

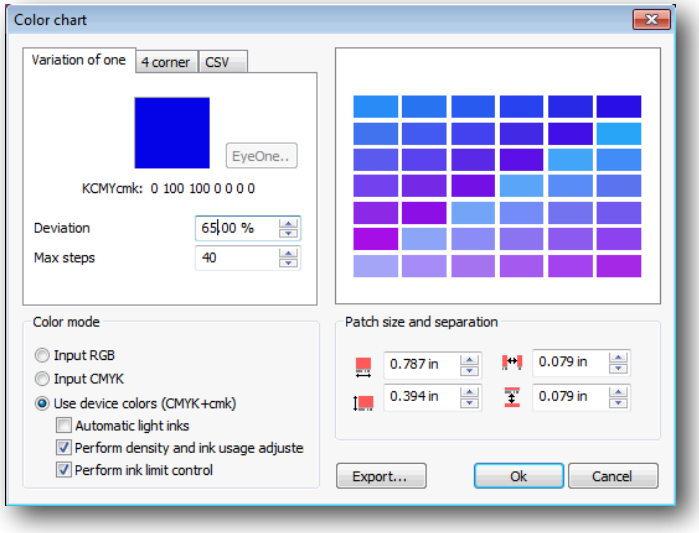


5.6 Generation of color palettes

The program is equipped with an assistant for the generation of color palettes, that is to say, color patches of very little color variations, which are defined by the user .

The user will also be able to determine the number of squares to appear and the rank of colors between which the color palette will range.

Pressing the button for the generation of palettes , the following screen will appear:



There are three ways to generate the patches:

1) Variation of one: starting from a determined color (CMYK), it will carry out variations between patches of a certain percentage of color.

2) 4 corner: determining the four extreme colors of the angles of a rectangle, it will generate the patches through the variation of the color progressively from one angle to the other.

3) CSV: importing a CSV file with the list of colors to print.

5.6.1 Color mode

Input CMYK and **RGB:** the introduced color will be modified afterwards by all the RIP color management - applying the selected profiles and all other specifications, so the same color transformations that would be applied to any design charged in the program will also be applicable.

Device colors: the introduced color will be the direct output color which won't be modified by the color profiles. This mode permits to make color tables for special colors (plain colors or fluorescent) in configured systems with special inks or multichannel.

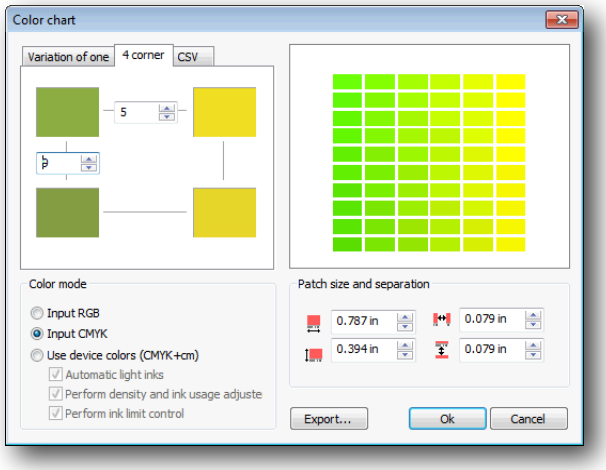
The option **Perform density and ink usage adjustment** permits linearize the special colors whenever there is a linearization curve for the special colors. The option to **Perform ink limit control** assures that the printing of the color palettes never exceeds the established limit value of the ink.

1) Configuration of the parameters with variation of one:

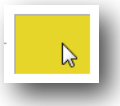
Deviation: it is the maximum percentage of variation of the generated colors with respect to the selected color. This variation will be carried out by modifying the four components of the color (CMYK).

Max steps: total number of patches to be generated.

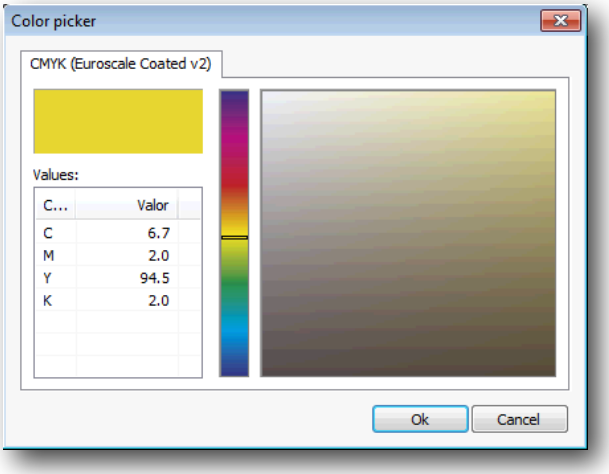
2) 4 corners Configuration parameters:



For this option, introduce the patches of each of the corners. To introduce each color, press on the rectangle of the corresponding color.



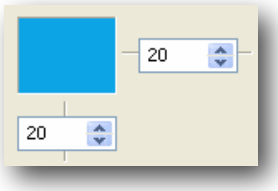
A color edition window will be shown:



Select the color by either introducing directly the value CMYK or pressing on the color selection box.

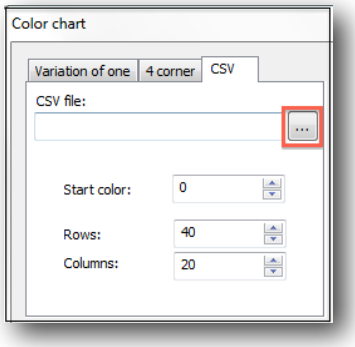
Press the **Ok** button and the color will be selected. Repeat the operation for each of the four angles.

Next to the upper left patch, there are two selectors where you can introduce the number of vertical and horizontal patches.

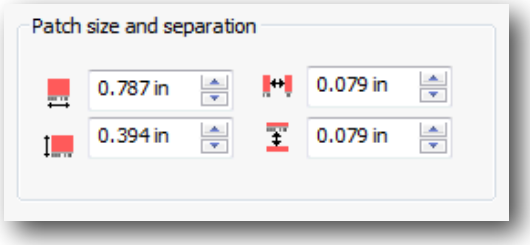


3) CVS files

You can import colors or libraries that you already have or know, using the following browse button:



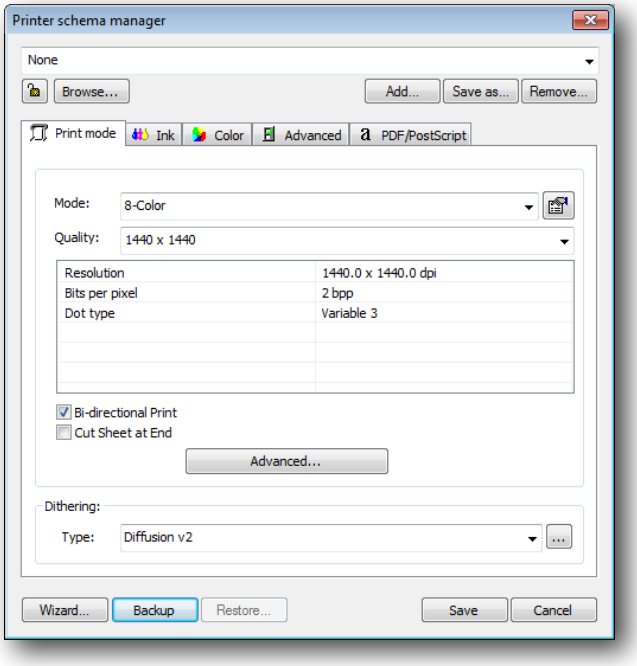
Patch size and separation between patches can be customized, from the buttons on the right down part of the window.



6/ Configuring the printer

In this section of the manual is explained every detail to configure your printer and the inks.

First, open the **Printer scheme manager** window, with the button on the upper menu bar:

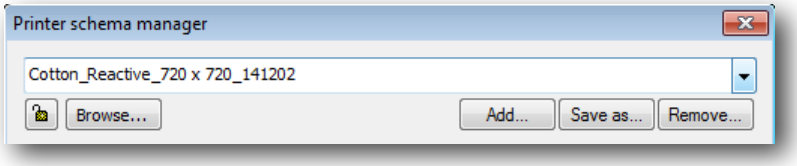


Before going through the various tabs of the Scheme manager, notice that on the bottom left corner of this window there is the **Wizard** button. This opens a Calibration process which helps you obtain the best printing results. Refer to its manual to explore all the possibilities it offers.

At the top of the window a Printing scheme can be selected. The Scheme contains all the printing parameters, including the color profile and the adjusting of densities.

Once configured all the parameters it is possible to save this configuration in a scheme. Having the program already configured for different kind of jobs and materials is easy, and prevents mistakes.

As well as the profiles, the schemes can also be installed:

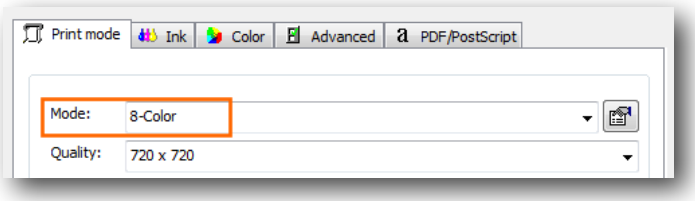


Remember that only by selecting a scheme, you will have configured all the printing options.

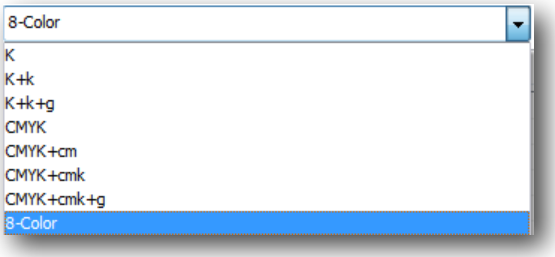
The browse button on the left will direct you to all your saved schemes in a clean way. The buttons on the right are used to add and eliminate schemes, or rename them.

6.1 Print mode

The Print mode refers to the actual way in which the machine prints. Some printers allow you to print in various resolutions or modes, varying the final quality of the printing.



With this option you will be able to select the number of inks for every job. If your printer allows it, you will be able to place up to 16 inks. With ceramics works, for example, profiles can be created with just 3 inks.



The "K" mode will only print in black, that is to say, in grey scales.

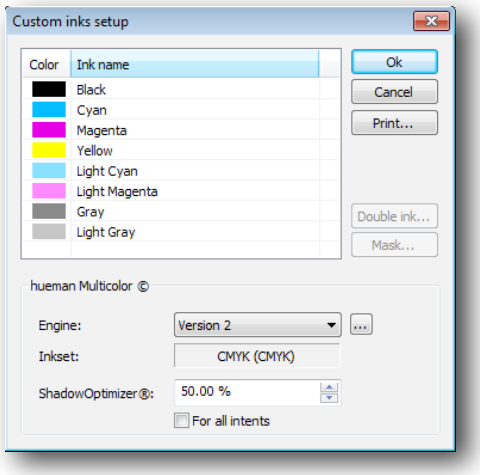
Multichannel modes -like CMYK+cmk- allow, for printers of more than 4 cartridges, to work as if each color were totally independent, paying no attention as to what ink is charged where. For example, in printers having CMYKcmk, it is possible to place special colors in the free cartridges, and the program will use such inks depending on the information given on the color profile.

This type of configurations are usually used for textile printing, because the use of special colors is required to gain color gamut.

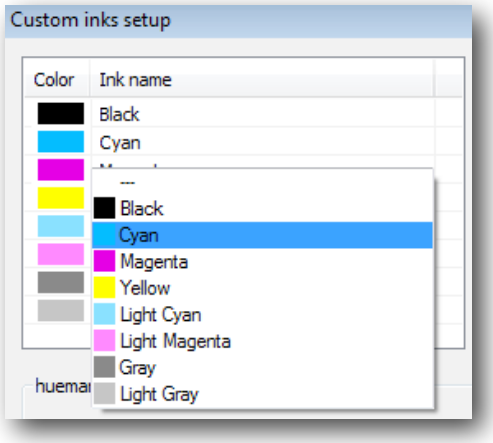
6.1.1 Custom inks setup

It is possible to determine the position of each ink, and even put two equal colors in different positions.

Clicking on the ink location button the following window will appear:



Clicking on any of the colors the selection of available colors unfolds:



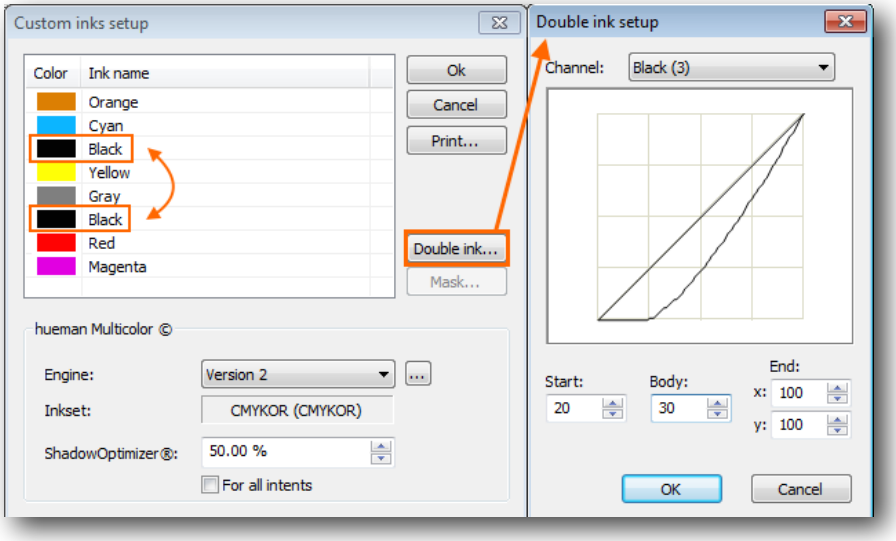
With this selection it can be determined what color will be mounted in the selected printer channel.

The **Print** button will print a test with the order of colors we have predetermined in the printer in order know their position.

6.1.2 Double ink

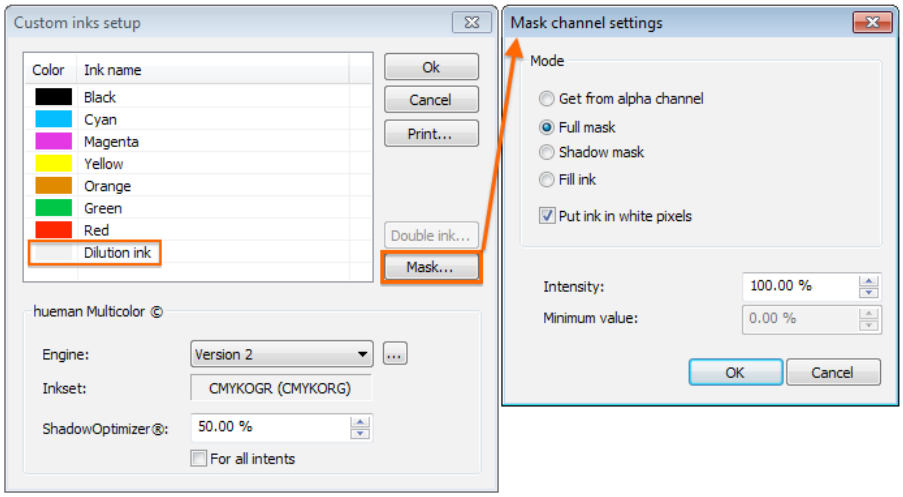
When a color is placed in two different ink channels, the RIP engine will send the same color information to both cartridges so that the amount of ink will be doubled. This option is used for such special cases where it is necessary to apply an extra layer of ink.

The **Double Ink** button becomes available, and it allows to control individually the behavior of two identical inks for the same print: the Start, the behavior curve and the end.



6.1.3 Mask

The option **Mask** becomes available when a special ink, such as penetration liquids, dilution inks, masks or white ink are set in one of the channels. You can establish the parameters for each of them in the following window:



Get from alpha channel: as you can tell from the name, the image to print requires an Alpha channel which will be added to the image, and that must have been created manually from Photoshop. The ink uses the information of the channel to print the content. Depending on the printer, the ink will be printed separately or simultaneously with the other inks.

Full Mask: neoStampa 8 will create a spot color under the image whenever a pixel comes up (always with Photoshop; with Illustrator/CorelDraw, any time an object has color information such as white). Notice that the Full Mask will only be generated when an image is in Greyscale, RGB, MYK or Lab, but not with multi-channel files. So, when you print the linearization targets, Full mask will not be printed.

Shadow Mask: neoStampa 8 will create an intelligent grayscale mask under the image's information, according to the intensity and darkness of the color. Usually this mode is used when printing with white

ink, as for example working with T-shirts. Notice that the Shadow Mask is only generated if the image is in Greyscale, RGB, MYK or Lab, but not with multi-channel files. This is why it will not be seen when printing linearization targets of Shadow mask, but it will be generated when you print the ICC target.

Fill ink: This method is usually used with penetration or saturation liquids such as diluent inks. Various ink suppliers offer them in order to help the inks with low percentages to penetrate the textile media. This method requires that Intensity and Minimum value percentages are specified, as it will be explain further on.

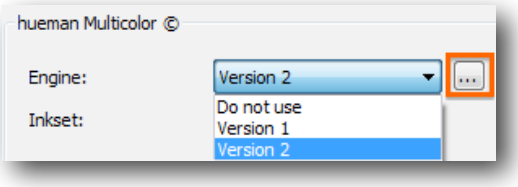
Put ink in white pixels: usually the white pixels don't require penetration or diluent inks because, as the area won't be printed, inks will be saved. This button helps you create a blocking area around the colored image using a diluent ink, which will prevent the colors to migrate to areas without printing. Notice that the White pixels refer to an image information in which the object has no color (always with Photoshop; with Illustrator/CorelDraw, when it comes across a white object).

Intensity: With the Fill ink method, diluent ink will be used when the specified value doesn't exceed the absolute quantity of other charged inks. For example, if printing settings are 10% Cyan, 25% Magenta and 30% Gray, the total quantity is 65%. In this particular case, neoStampa 8 will automatically add a 35% of diluent ink for a better penetration. The recommended value can be 100% -for most cases- or the channel ink cutting value given on the linearization process (e.g. when Cyan, Magenta, Yellow, etc. are cut at 80%, this value can be applied too for Intensity).

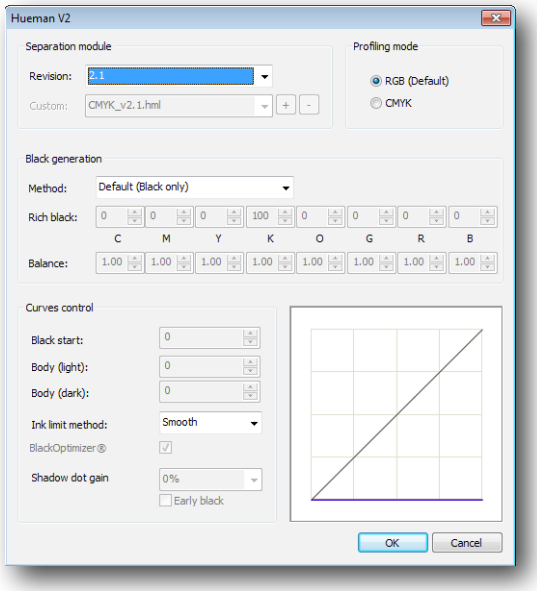
Minimum value: Specifying a minimum value for the Fill ink method adds certain quantity to the absolute ink value in any case. Supposing you fix the Intensity at 100% and the Minimum value at 10%, and that the absolute inks value is stated at 135%, then neoStampa 8 will add a 10% more. The effect is that the ink penetrates more, but it can also cause certain migration if over-used. This value must be handled with a lot of care.

6.1.4 hueman Multicolor © motor

The color engine hueman **©** is established in the following unfolded list. The Version 2 should **always** be used because it provides the best and smoother results for all printers printheads.



Clicking on the selection button -with three dots-, we access the **hueman Multicolor © Ink Selector**:



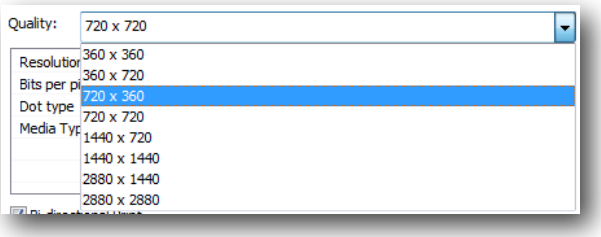
This text window shows if the present combination of inks is acceptable and if it has been detected by the engine's inner mechanism. In a normal printing environment, a minimum of four inks must always be established: Black, Cyan, Magenta and Yellow. Inèdit is now working on a solution for clay that will allow the above combination without Black.

If your Selection of inks is not valid, first click on "Ok" to exit this window. Go back in and check if your selection of inks has been activated and it is valid. If, after accessing the window a second time you still don't see a valid selection, then you will have to review if the inks have been placed correctly or if you are missing any of the four compulsory inks.

In case you have a special request on inks that is not supported by neoStampa 8, do not hesitate to contact Inèdit to see if there is any possibility to add it.

6.1.5 Quality

The print quality is the physical printing mode of the machine. There are printers that allow printing at various resolutions or at various modes, varying the final quality of the printing.



6.1.6 Bi-directional print

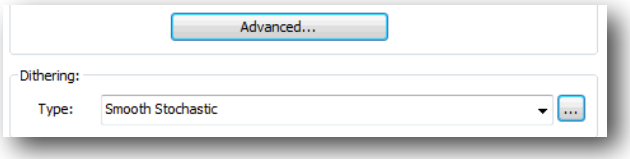
This function will send a command to the printer telling the printhead to move in one or both directions. If you activate this function the printing will speed up, but you could eventually loose some quality instead.

6.1.7 Cut sheet at end

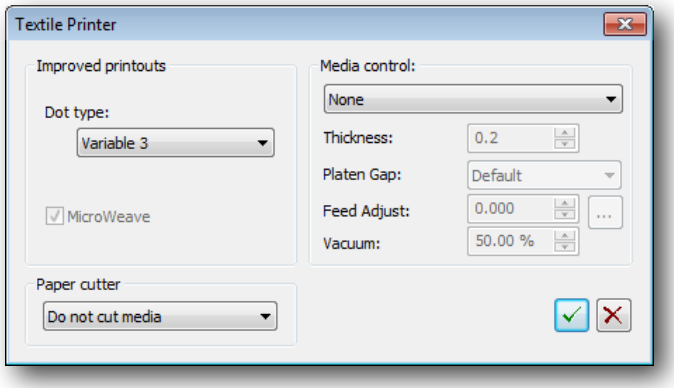
In printers that support cutting the paper once the printing process is over, here is the option has been printed it is possible to control that the cut is carried out not activating this option

6.1.8 Advanced options

To access specific configurations of the selected printer's driver, click the **Advanced** button at the bottom of this page:

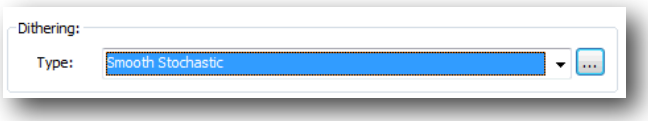


The new window is exclusive for each printer. Here, you can configure specific parameters which can normally be configured from the printer's own panel. This window will therefore change depending on the controller you have chosen.



6.1.9 Dither methods

The last configuration parameters of the Print Mode tap is **Dithering.** This option allows the choice of dither type to be generated for the print. The most frequent ones, which are the ones that deliver better results are the ones we indicate next:



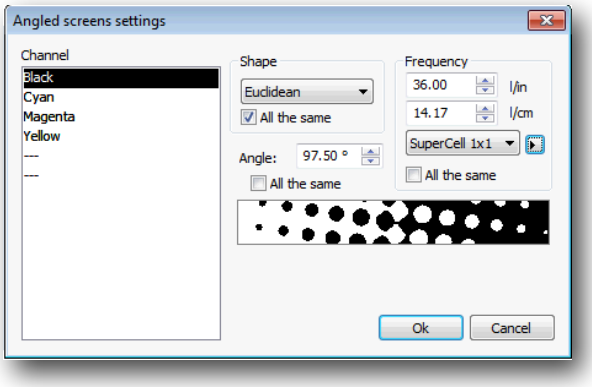
1. Smooth Stochastic (by default):

This raster is a matrix-based method, which places the dot matrix in the most homogenous way and is recommended for all types of inkjet printers. It is however also a complicated method since, especially with n-level printheads (e.g. 2bit, 3 levels, "grayscale" printheads), the nozzle can suffer from stress. Example: With 3 levels of drop sizes, above 33% of effective dot usage, the nozzle has to fire dots all the time. Between 33-66% it will be either drop 1 or drop 2. Between 66-100% it will be either drop 2 or drop 3. So above 33% the nozzle is always firing either drop 1, 2 or 3.

2. Diffusion v2 (for variable dot printheads only):

This raster is based on a Smooth Stochastic matrix, but adds some error diffusion to the final raster. This method puts holes into the regular matrix in order to give the nozzle time for relaxation. The aim is to prevent bending occurring from the previously mentioned stress factor. The raster method is homogenous as well, but since certain dots are removed it might be that the dot placement does not look as "perfect" as with Smooth Stochastic. You can set the Diffusion v2 amount of error in the three dots placed next to the drop down list (explained later in this tutorial). available color modes depend on the printer specifications.

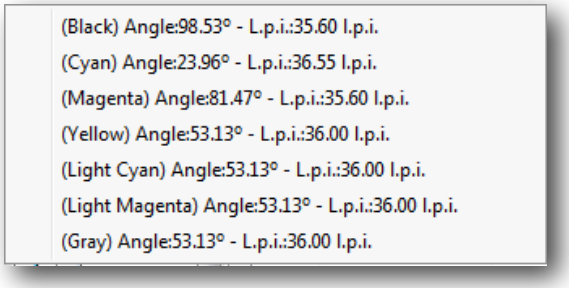
By choosing the Ordered Halftoning type we can configure all its parameters. To do this, click the **Configure** button. The following screen will appear:



Each channel or color can be configured separately, although it is usual for the Frequency and Shape of the point to be the same for all the channels.

Select the point **Shape** from the list of supported shapes. For ink injection printers we recommend the *Round* shape, although the *Euclidean* also gives good results.

The **Frequency** of the dither can be introduced in lines per inch or per centimeter. Depending on the printer's resolution, the program calculates the frequency and angle which is nearest to the ones we have introduced. By activating the **Precise** option, the program will use the adapted frequencies. These can be seen by clicking

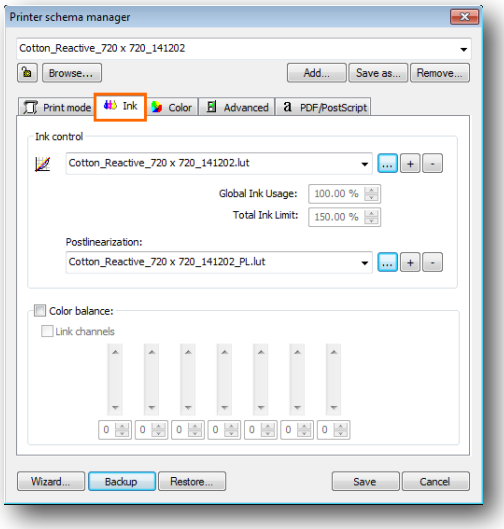

(Black) Angle:98.53° - L.p.i.:35.60 l.p.i.
(Cyan) Angle:23.96° - L.p.i.:36.55 l.p.i.
(Magenta) Angle:81.47° - L.p.i.:35.60 l.p.i.
(Yellow) Angle:53.13° - L.p.i.:36.00 l.p.i.
(Light Cyan) Angle:53.13° - L.p.i.:36.00 l.p.i.
(Light Magenta) Angle:53.13° - L.p.i.:36.00 l.p.i.
(Gray) Angle:53.13° - L.p.i.:36.00 l.p.i.

6.1.10 Fast-dry mode

The other types of dithering methods use variable dot sizes: large and small. In some printers with variable dot size technology, this printing parameters have been set, which include the two smallest dot sizes that the printhead can support. When the large dot are disabled, the media dries faster. However, take into account that activating this option can result in general paler colors that should be compensated increasing the use of ink.

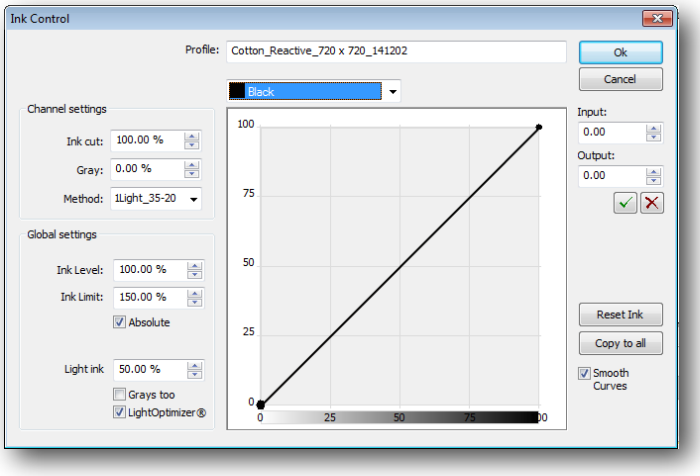
6.2 Ink control

In this second tab of the Printer scheme manager we can see very precise adjustments on the behavior of the printer.



6.2.1 Linearization

Clicking on the button with three dots beside the Linearization file we get the Ink control window. Changes in its values need to be done from the Calibration Wizard assistant, where some adjustments can be done into Ink level, Ink Limit or Light ink usage.



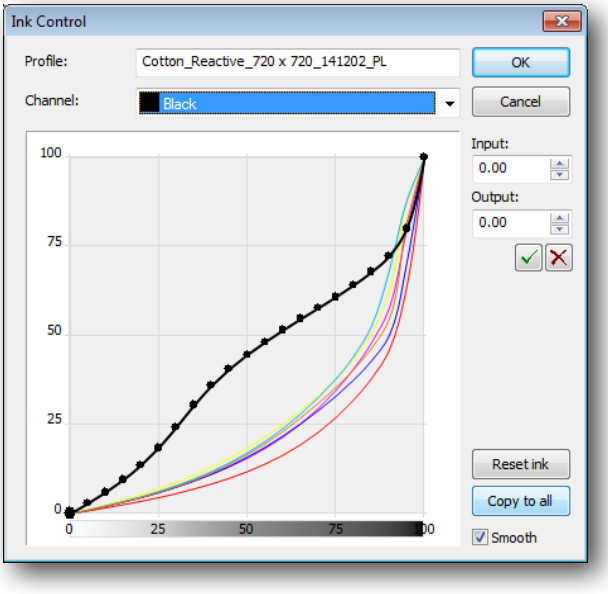
In **Ink Level** the information embedded in the printing scheme is shown, and it is related to the ink quantity percentage used for each color with respect to 100%.

Ink limit shows the value for the maximum quantity of ink that the media admits. Too high values could leave an ink excess and not dry properly, or get blurry images. Low values could cause that vivid color composed of 2 or more colors will show pale.

The **Ink cut** is the individual ink limit for each color channel. It may be inferior than 100% for some color channels, depending on the kind of calibration carried out.

6.2.2 Postlinearization

Clicking on the button with three dots beside the Postlinearization file, when the whole color separation process is done, we get the response curves' window. Once again, any adjustments must be done in the Calibration Wizard assistant. We can make some adjustments on them so as to improve the result, if certain tones aren't like expected.

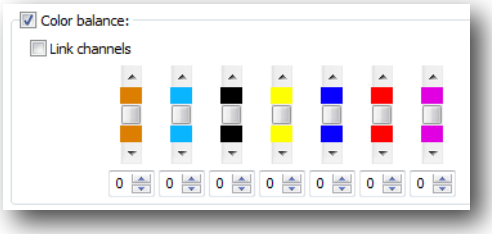


6.2.3 Color balance

This option allows correcting small global color deviations in any of the basic printing channels.

Thus, for example, if a printing has a magenta dominant, the easiest way to correct it is using this option, therefore reducing only the magenta channel to a determined value, depending on the dominating quantity.

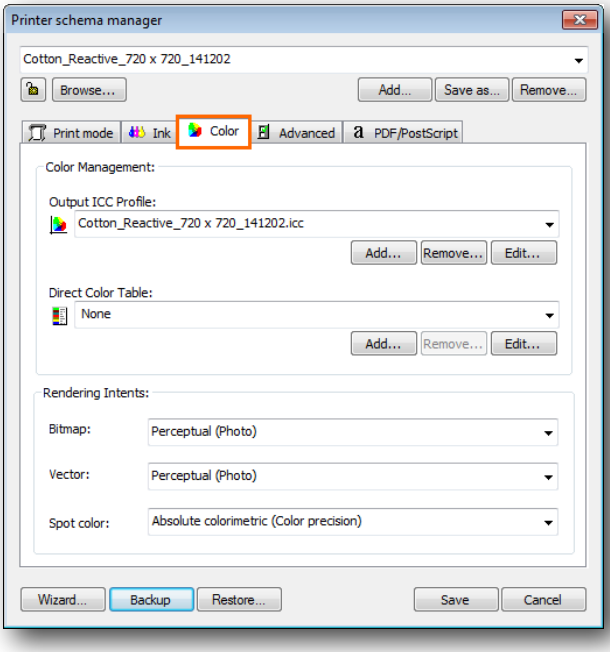
This modification can be carried out by displacing the controllers manually, or by entering the value on the inferior box and pressing enter.



The Link channels option applies the same modification to all the channels.

6.3 Color

This is the way we tell the program how the device which we are going to use for the printing behaves.



6.3.1 Output ICC profile

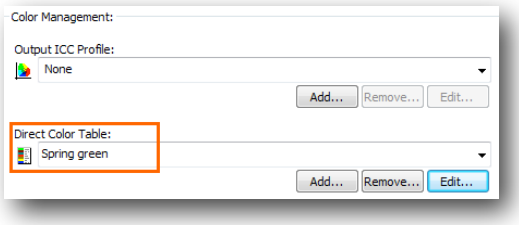
An output profile contains the information of the printer's usable color space, and of the behavior of its inks.

A wrong output profile will probably render unexpected results in the printed color, so it is very important to select the color profile (or printing outline) to the combination of material, ink and resolution to be used. A color profile for a printing mode of 720 may not work with a 360 resolution, that is to say, a profile for vinyl may not work for paper, etc.

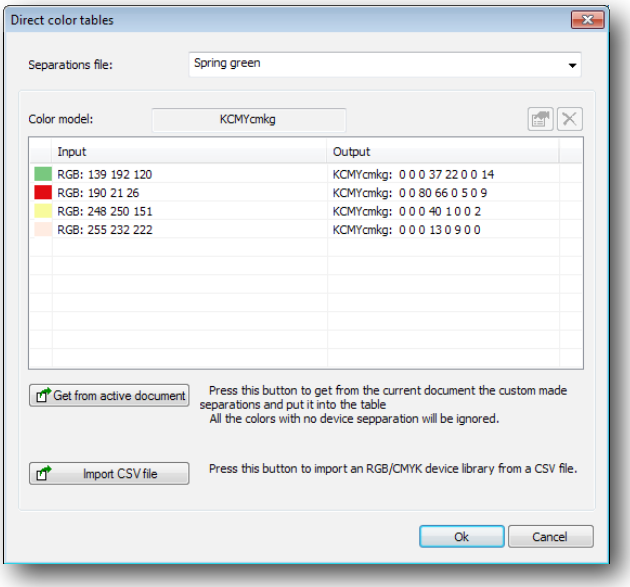
We can choose one of the profiles to do the printing, although it is possible to add more by using the **Add** button.

6.3.2 Direct color table

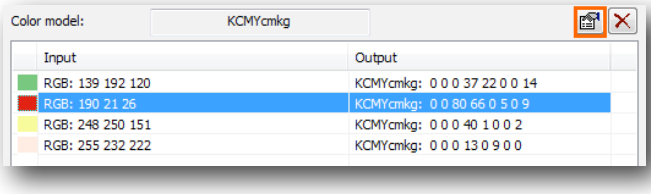
If you have any saved any special color -or a selection of them-, you can choose them now from the drop-down list available in this section:

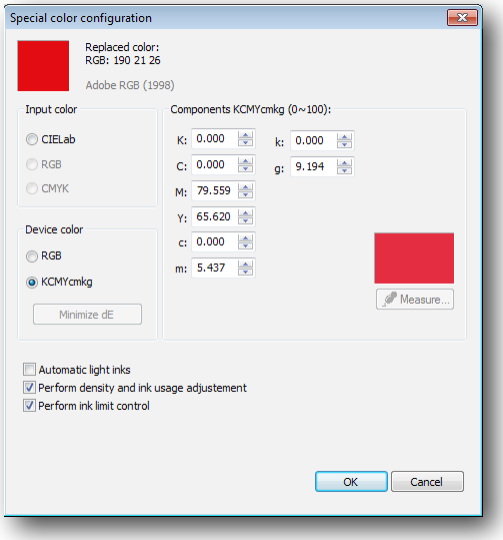


With the **Edit** button, you will access a window with the list of the special color/s:


Direct color tables
Separations file:
Spring green
Color model:
KCMYcmkg
Input
Output
RGB: 139 192 120
KCMYcmkg: 0 0 0 37 22 0 0 14
RGB: 190 21 26
KCMYcmkg: 0 0 80 66 0 5 0 9
RGB: 248 250 151
KCMYcmkg: 0 0 0 40 1 0 0 2
RGB: 255 232 222
KCMYcmkg: 0 0 0 13 0 9 0 0
Get from active document
Press this button to get from the current document the custom made separations and put it into the table
All the colors with no device sepparation will be ignored.
Import CSV file
Press this button to import an RGB/CMYK device library from a CSV file.
Ok
Cancel

When you select one of the colors, the button with a hand becomes active, from which you will access the color information window, where you could eventually change its parameters:

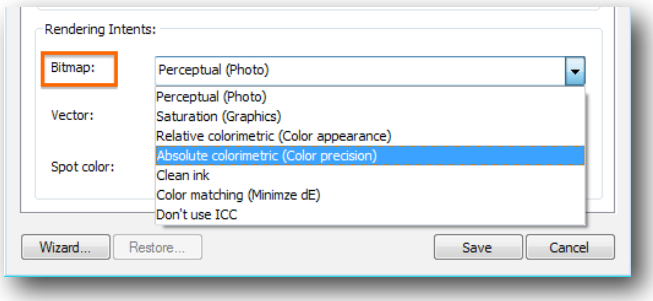




6.3.3 Rendering intents

Simulation consists of obtaining in our printer the same results that would be obtained in another printing system. Through several **Rendering intents**, we specify to our color engine what calculations need to be made to transform colors from one color space to another, taking into account both origin and target working spaces.

This program offers various interpretation methods: *Perceptual, Saturation, Relative colorimetric, Absolute colorimetric, Clear Ink, Color Matching* and *Don't use ICC***,** which we will briefly describe below.



Perceptual: The input range is adapted proportionally to that of the output device. This is the most commonly used method for printing photographs, something that does not require great accuracy in color but does require a good appearance.

Relative colorimetric: With this method, if a certain color (CIE L*a*b* value) enters into the range of the device, it is faithfully represented, but with the image still maintaining a good overall appearance. To achieve this, a lineal relationship is established between the black and white of each of the devices (brightness adaptation). So, for example, the white of a monitor directly corresponds to the white of the paper, although they are different CIE L*a*b values. The colors that remain outside the range of the output device adapt to the nearest ones. This can be used for vector and photographic designs, so that the final result "turns out well".

Absolute colorimetric: This method works in a similar way to the relative one, but the brightness is not adapted. In this way, we achieve the most exact reproduction of the input colors. The colors that remain outside the range of the output device adapt to the nearest ones. This is the method to use in corporate logos with few colors, where the best possible color accuracy is essential.

Saturation: This system aims at obtaining results with more vivid colors, whilst trying not to lose color quality. It works well in vectorial designs that need a certain amount of vividness, or in photographs that are not very saturated, in order to improve their printed appearance.

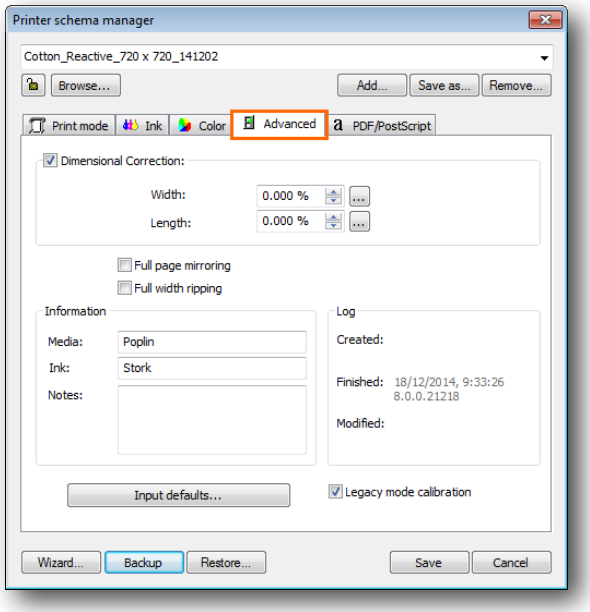
Clean ink: In case the design contains pure colors, as for instance 100% cyan, this will only be printed with cyan ink so the color profile will not "soil" the original cyan color.

Color Matching: Each color of the design is transformed when we apply the color profile according to the indications of the profile. In this way the color deviation which will be obtained, according to the color profile can be calculated, and a search for the color which best matches the real color we want to obtain is carried out. Be aware that the exact colors' search is very slow and the time for processing designs can be considerably extended.

***Don't use ICC**:* no modification is carried out on the entry save for the application of the LUT charts of ink balance that may be already selected.

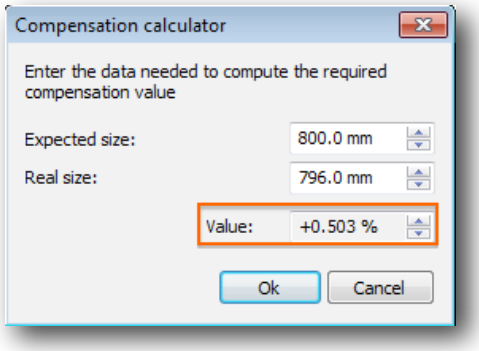
6.4 Advanced options

Here is the fourth tab of the Printer scheme manager.



The option **Dimensional correction** allows to correct differences in measurements that may occur during vaporization, cleaning, or drying processes.

If, for example, a printed media that we know must exactly have a 800 millimeters length, and the resulting print measures 796 (4 millimeters less), we can make a correction by clicking on the three dots button beside, and a Compensation calculator pops-up:



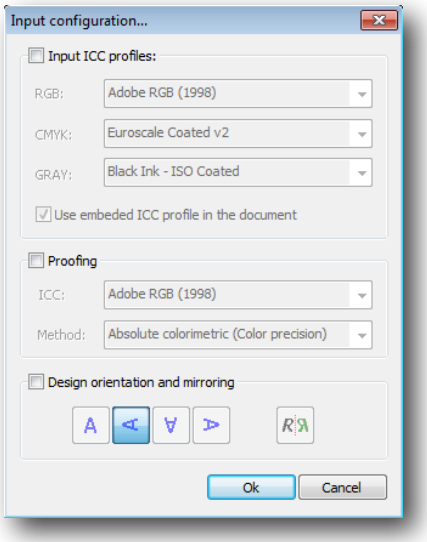
The option **Full page mirroring** places out print in mirror mode. It is useful when we transfer an image from a sublimation paper to any fabric with the help of an iron plate or similar.

The option Full width ripping is used in the following cases:

a) On one hand, if we have prints of different widths, the printheads will go over all the width of the media, in such a way that the drying time will be the same for all inks.

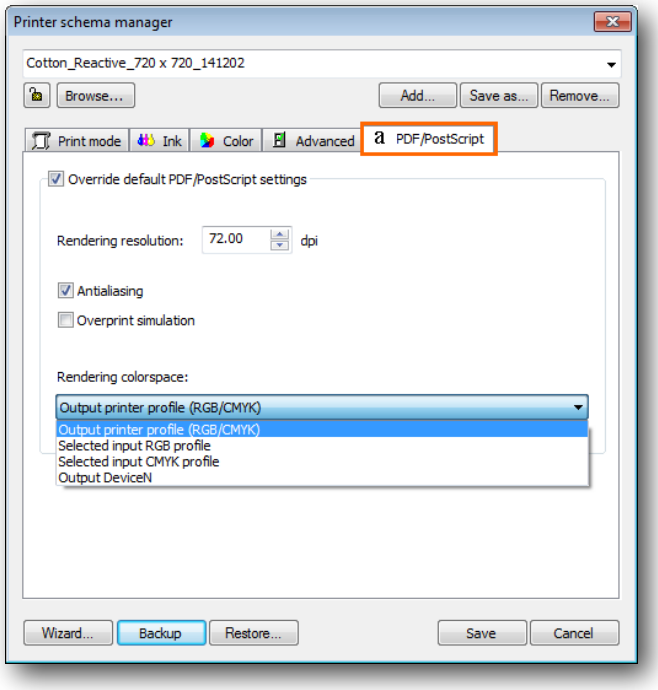
b) The other application is used for printers with drivers that generate .TIFF files. Activating this option the dimensions of the files generated will correspond to the media measure and not to that of the design.

Clicking on **Input Defaults** you will access a new window. In it, you will be able to pre-determine some parameters, which values will be applied to the new documents associated to the scheme you are working with.



6.5 PDF/PostScript

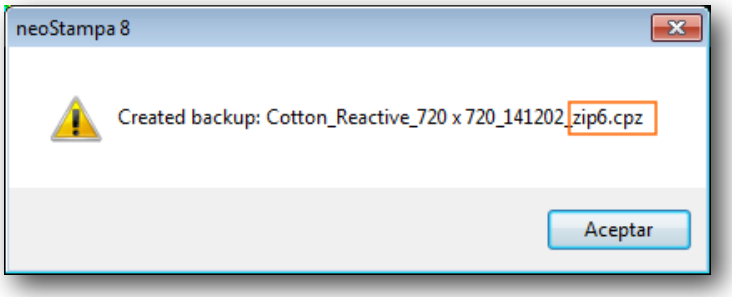
This option is exclusive for documents generated in PDF, or else created with the Photoshop program. Description of this tap is described in section 16 of Preferences.



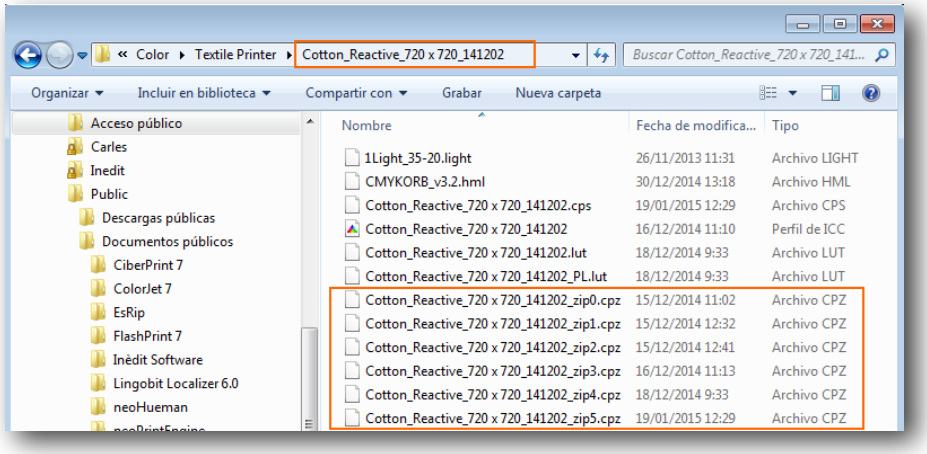
6.6 Scheme backup

At the bottom of the Printer Scheme manager there is the Backup button. This is to save any changes made in the scheme.

Any time you make changes on a finished scheme they will be stored in a new zip file. This is a very useful function as you may want to use a previous versions of the scheme. The first version is saved as a _zip0. cpz file, and the following ones will continue numeration:

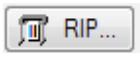


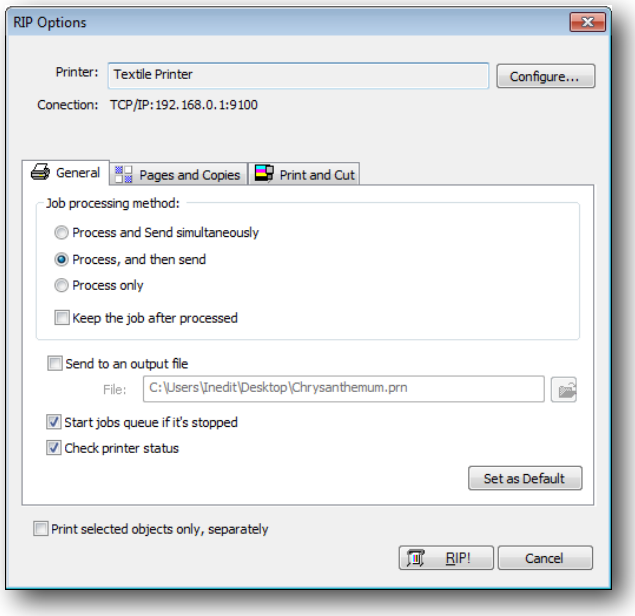
When you browse through the schemes list in your computer, you will be able to see all the versions from a scheme:



7/ RIP Options

On selecting the **RIP** button from the program you access the configuration window for the printing options.





7.1 General

Following are described the three processing options, and other options in this window tab:

1. Process and Send simultaneously: This means that at the same time that the file is being processed, the information that has already been processed is being sent to the printer. This method is the one which makes the printing start faster, because the moment some data has been processed, this is already sent. The problem with this system is that, if the computer is not fast enough or the file to be processed is excessively complex, what can happen is that the printer stops while waiting for new information and, depending on the materials, small bands can appear in the print as a consequence of the ink drying.

2. Process, and then send: This means that the program will process the whole file, and when it finishes it will send all the information to the printer. This method ensures that all the subsequent information arrives at the printer without interruptions, since it is not necessary to make any calculation at the moment of printing. The disadvantage of this method is that you will have to wait both for the processing and printing times, and might seems too long. Also, working in this way can generate printing files that are too big, and therefore we recommend checking the free space on the disk.

3. Process only: In this case, the program will only process the file generating print directories, to be sent later to the device.

In the first two options we can generate a printing file at the same time as the job is being processed. This is achieved by selecting the **Keep output file** option.

The advantage of generating a printing file is that several copies of the same job can be made without the need for additional processing.

In the case of the print occupying more than one page, a printing file is generated for each one of them, adding a number to the original name.

Normally, the printer files usually have the extension .pro or .plt. Thus, for example, from a file named *mar.tif,* a printing file *mar.prn* can de generated, or in the case of occupying more than one page, we would produce files like *mar_1.prn, mar_2.prn, ...*

Notice that a printing file may need a lot of space in the hard disk, and therefore we will have to check the available space in the unit. As a reference, printing an image of DIN A0 size in a printer of 360 dpi generates a printing file of some 90 Mb.

Later, you can send this file directly to the device with hardly any use of the computer's spare memory. For that, use the program's Job queue.

The **Start job queue if it's stopped** option makes the job queue start up and immediately begin processing or sending jobs.

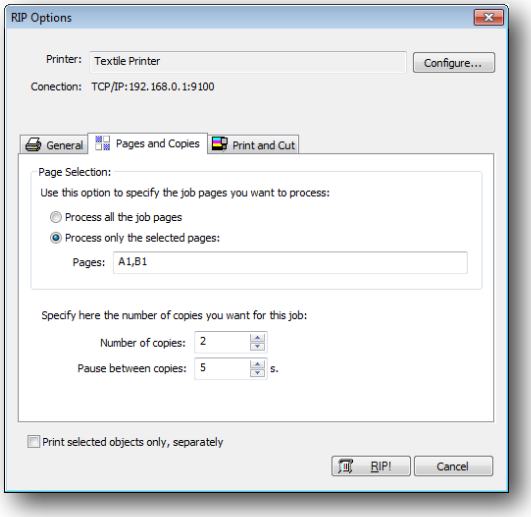
The option **Keep the job after processed** temporarily saves the processed work, in case you have to re-send the same work again for other copies. Once the job has been erased or the job queue finishes, the work already processed will disappear.

For printers which supply status information, the **Check printer status before sending** option, allows the program to wait for the printer to be ready to receive information, and the program notifies if there is any problem with the printer. Only some specific connection types and printers supply the printer status information, and this is generally the case with printers connected through network wiring (TCP/IP).

The **Print selected objects only separately** option, will only print the selected designs at that specific moment, ignoring those which are not.

7.2 Pages and copies

A few options are offered in the second tab of the RIP window:



When a design is bigger in size to the defined page, the program generates the pagination automatically, that is to say, it divides the design as in many pages as it needs to print it.

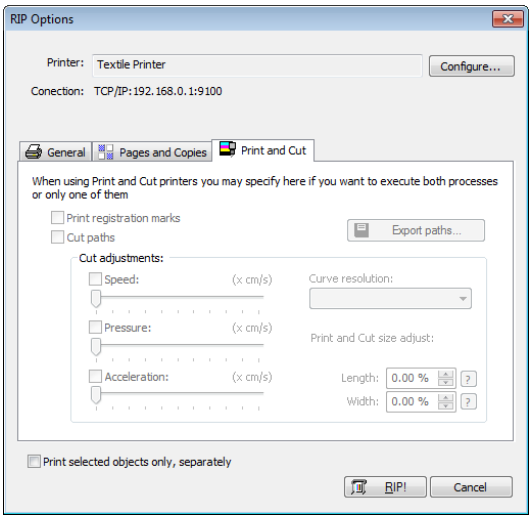
In Page Selection, you can set if you want all the pages printed at once or just select a few. Notice that letters A, B, C .. correspond to the columns and 1, 2, 3 .. to the lines. So, the page A1 would correspond to the bottom left page.

In the box **Number of copies** one can specify the number of times that the same work will be automatically repeated, without having to establish the copies manually.

The option **Pause between copies** generates a pause of a few seconds before sending the following copies. With certain printers, if when sending several copies the printer loses data or a transmission error appears, this can be avoided by establishing this value in a few seconds (for instance 6).

7.3 Print and cut

The third tab of the printing options window corresponds to the printing options for those printers that allow simultaneous printing and cutting.



Although it is more common to do the printing first and the cutting straight after, we may also be interested in doing it in two separate stages. Thus, for example, if we have to laminate a design first, it will do the printing first and then, once laminated, we will reintroduce the laminated print into the plotter in order to cut out the outline.

The options for activating or deactivating printing and cutting are found in the above window. If the cutting option is activated, we can adjust the settings of the plotter in cutting mode such as speed, pressure and acceleration (these last two if the plotter allows it).

The two options at **Printing and cut size adjust,** allow correcting little deviations between what is printed and what is cropped, generally caused by the printer. Here it is possible to make such correction adjustments.

7.3.1 Export paths

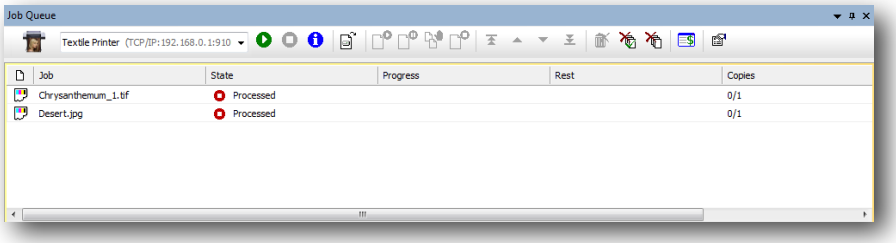
All the cropping paths created can be exported to be crop with the CiberCut software, special for the vinyl cutting.

Clicking on the button **Export paths,** the file selection window will be shown and it will allow you to enter a file noun and select where to save it.

The generated file has the extension "ct5" and it is only valid to be loaded in the program CiberCut. It contains the cropping path of the design and the exact position so that when cropping it will match the printed image if register marks are used (OPOS).

8/ Job queue

The window showing the Job Queue -which appears at the bottom of the working area- is as follows:

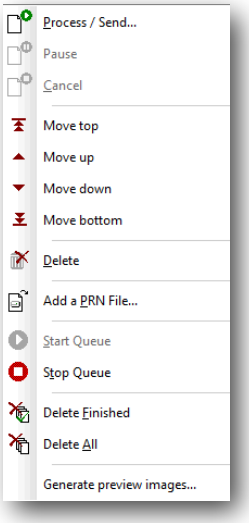


Here is the **Queu** menu bar:

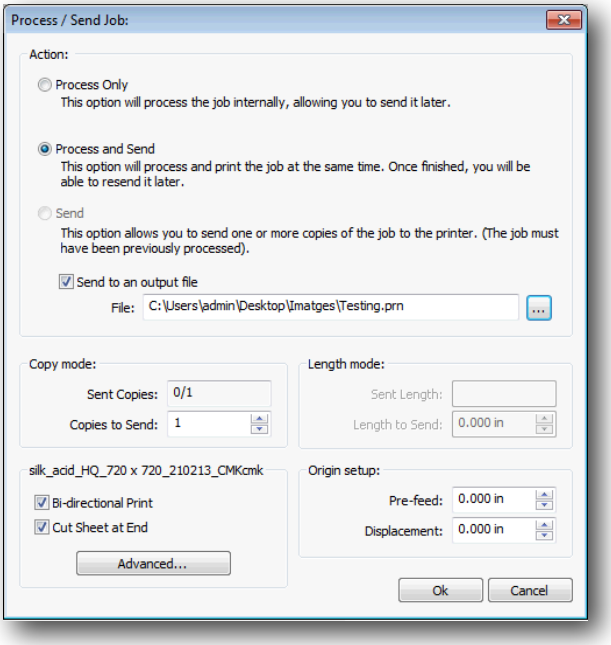
From left to right, the buttons perform the following functions:

1) Button to Activate the Job Queue; 2) Button to Stop the Job Queue; 3) Button to obtain information from a selected job; 4) Button to Add a processed file (prn, plt) to the Job Queue; 5) Button to process or send the selected job; 6) Button to momentarily stop the selected job; 7) Button to stop printing any more copies than the one being printed; 8) Button to Cancel a job; 9) Button to take a job at the head of the queue; 10) Button to take a job upper on the list of the queue; 11) Button to take a job down on the list of the queue; 12) Button to take a job at the bottom of the queue; 13) Button to eliminate from the queue the jobs selected; 14) Button to eliminate all jobs finished; 15) Button to eliminate all jobs, whatever their estate; 16) Button to access the Cost of printing utility; 17) Button to access the configuration of the Job queues.

A contextual menu, which pops up clicking with the right button of the mouse on any particular job, shows the same buttons as above in a different distribution:



When selecting the **Process / Send** option, the following window is displayed:


Process / Send Job:
Action:
Process Only
This option will process the job internally, allowing you to send it later.
Process and Send
This option will process and print the job at the same time. Once finished, you will be able to resend it later.
Send
This option allows you to send one or more copies of the job to the printer. (The job must have been previously processed).
Send to an output file
File: C:\Users\admin\Desktop\Imatges\Testing.prn
Copy mode:
Sent Copies: 0/1
Copies to Send: 1
Length mode:
Sent Length:
Length to Send: 0.000 in
silk_acid_HQ_720 x 720_210213_CMKcmk
Bi-directional Print
Cut Sheet at End
Advanced...
Origin setup:
Pre-feed: 0.000 in
Displacement: 0.000 in
Ok
Cancel

In this window, three possible options appear: Process Only, Process and Send and Send. When you Send a job you will be able to set the number of identical copies desired.

You also have the possibility to send a processed job to a file, selecting the location for it in the computer.

In **Copy mode** the number of copies desired can be introduced.

The **Length mode** will only be activated for Rapport prints (unlimited copies), when the option is activated in the RIP, and if a Rapport document has been generated. Here you can set up the desired length of the printout.

The options of establishing **Bi-directional Print** and **Cut Sheet at End** can be selected on this window too.

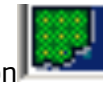
Finally, the option **Origin Setup** can be established here, leaving some unprinted media space both lengthwise (Pre-feed) and/or widthwise (Displacement).

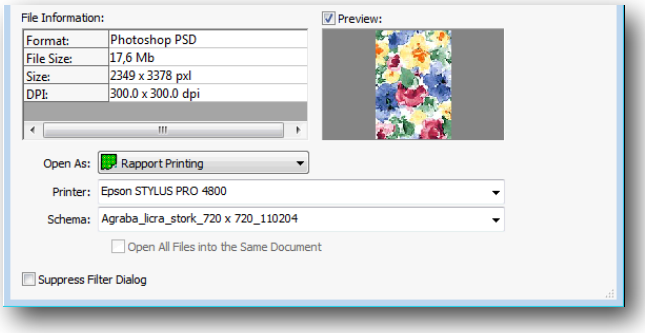
9/ Rapport mode

The Rapport printing mode allows for combining and joining repetitions of a single design in such a way so as to produce a continuous design of unlimited dimensions, showing no splices between the designs.

This feature is used for example for continuous textile printing such as fabric reels, used for the production of bed-sheets, curtains, etc.

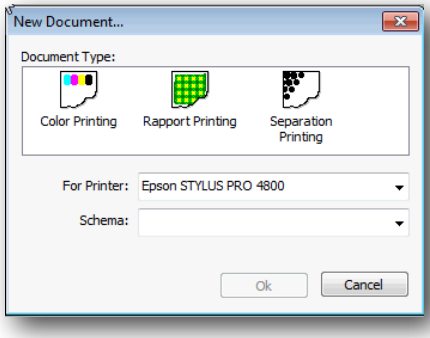
9.1 Opening a document for Rapport

When opening a document, the option **Open as** has to be selected. From the three options, Rapport Printing is shown with the icon 



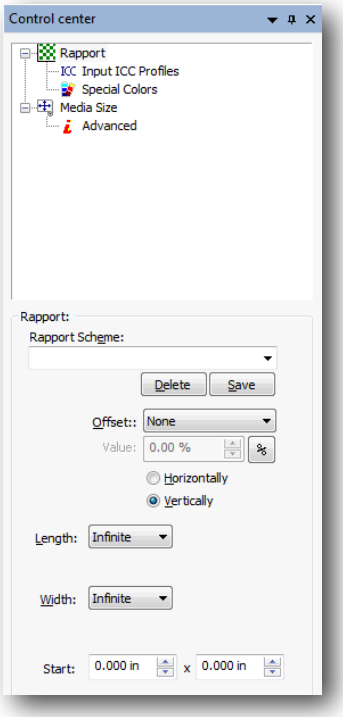
In the case of Rapport type documents, the design will appear repeated in such a way as to cover the whole of the surface that is to be printed.

If, instead of opening a document, you choose to open a new document, the window that will appear is the following:



9.2 Composition options

When loading a design in Rapport mode we may establish the following executing options for the Rapport, by selecting them in the following window:



Rapport Scheme: This is a list of settings that the user may save in order to make it easier to repeat Rapport settings for similar designs. The Save and Delete functions allow organizing such items.

Offset: with this option it is possible to control the displacement between the copies either horizontally or vertically. The default displacement values are 1/2 and 1/3, and are equivalent to shifting the copy by half or by one third of its size.

In the following image a design and a non-displaced copy of it may be observed. The design has been designed in such a way as to make it necessary to displace the motifs in order to make them coincide:

In the following image the copy has been 1/2 half displaced horizontally making the motifs fit, and when the copies are made, the resulting design will be continuous.

Length: is the quantity in length of the loaded design which we wish to print.

The **Infinite** value shows that there's no length limit and printing will continue uninterrupted until the user decides to stop it. The customized value allows us to determine the number of meters which we wish to print.

The **Minimum** value is the minimum motif that must be printed for all the design information to be contained, and to ensure that when making copies the Rapport will be correct. This option is only valid for certain printers with special repetition functions, which are sufficiently precise to carry out continuous Rapport.

The following image shows the minimum design quantity for (minimum Rapport) for the next repetition to fit perfectly and to generate continuous rapport:

Width: It refers to the amount of the material that we wish to print widthwise.

With **Start**, the point where the design will start its print on the media can be set, both vertical and horizontal positions. For instance, if we need to leave a margin of 0,3mm to start the printout, this is the place to set it.

10/ Film - Separations creation

The program is especially developed for the generation of films with ink injection printers. The resolution of these printers is very high, and capable of completing the majority of jobs with processes that require screen printing.

When producing very fine dithers, the printer can generate "moirés" and small oscillations, mostly produced by the physical resolution of the printer when printing the dither. With the studied correction algorithms, the program can minimize these imperfections by adapting angles and the frequency of the dither.

10.1 Preparing the design for printing

There are 3 possible systems for creating a print:

- Creating a 4 color: The design will be separated in 4 colors (CMYK) or 6 colors (CMYKOG). In order to print them, it will reproduce the original colors, usually with a dither of dot shapes that create the typical "rosette". This system is generally used to reproduce photographs or designs with many colors.

- With spot colors: The design is prepared with a mass of definite colors, even though it is possible to recreate tones of the same color using dithers. Normally, this is used to reproduce designs with only a few colors and to reproduce corporative colors (e.g. Pantone®)

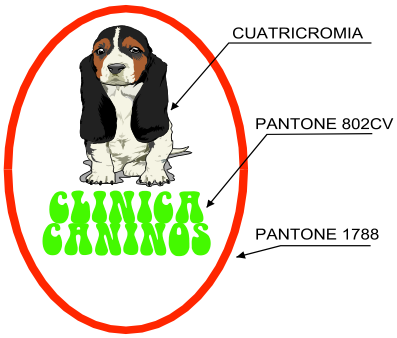
- Combination of the two systems: The design is a combination of the four colors and the spot colors.

The program enables the creation of films with the three systems, but the design has to come prepared to us as we need them. Generally, vector design software are used to create originals, like CorelDraw®, Adobe Illustrator® or Macromedia Freehand®.

How does the program differentiate a 4-Color system or spot colors?

A photographic image will only be reproduced with 4-Color, except if it has been generated with color layers and it's been saved as a DCS file.

A vectorial design will be reproduced in 4-Color, except those objects whose color is assigned to a color from a "fixed color palette" (Pantone®, Trumatch®, etc.). So, when we create a design, we should assign the objects colors to colors with a fixed color palette that has a proper name. In the next example, we can see a design composed by 4-Color and two spot colors.

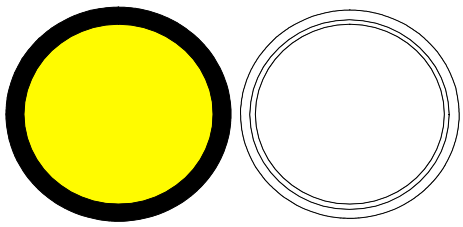


In the cases in which we have a design prepared with colors differentiated for 4-Color and spot colors, we should export the design to Encapsulated PostScript® format (EPS).

10.2 Overprints

An overprint occurs when two adjacent colors overlap, and the color on top takes some space from the color below. This ensures that no white bands between the two colors appear when they are printed.

The designer must take this characteristic into consideration, and create a design in which the colors are mounted properly. In the following example we can see a yellow disk encircled by a black border. To create this design correctly, we use the overprint of black on top of the yellow.



As you can see in the figure on the right, the external and internal lines belong to the black color, while the central line belong to the yellow. In the printing process, the yellow will be printed first and then the black, covering a small part of the yellow area.

Whatever the design program used, it needs to indicate, for each object, to preserve the overprint. This will ensure that, when the design is exported in EPS, the required information for each object is included.

10.3 Multi-channel images

The multi-channel images are composed by the normal channels (CMYK) and other additional channels that are normally used for specific colors (as for example plain colors or Pantone colors).

The program can also interpret these channels, whenever the document is being saved in PostScript DCS. The most modern versions of program for graphic design and design are compatible with this option (eg. Adobe PhotoShop® 6.0).

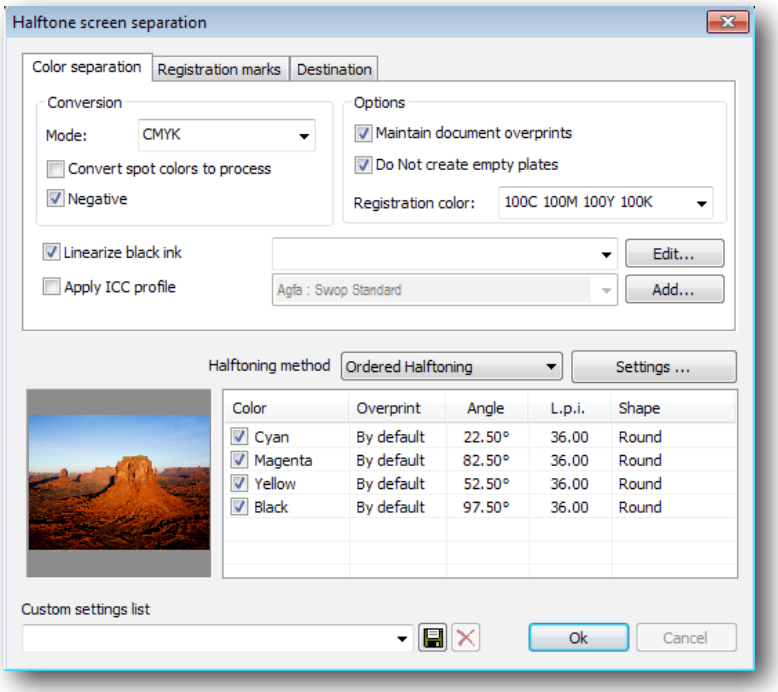
Each image channel has to be specified with a color and a name for each color so that it can be saved with its name in the document.

To open the document DCS in the program, in the window of separations, you will be able to see the channels CMYK more than the special channels that contain the image. In order to select the colors that you can print, you can remove the CMYK if you only wish to print the colors of the other channels.

10.4 Separations dialog

To access the preferences window for the generation of separations, open the job as Separation Printing. The job will only be opened if we have a bitmap or a vectorial design.

The next window will appear:



10.4.1 Color separation

The **Hexachrome Mode** option allows us to create hexachrome separations, which are CMYK + orange and green. To create the hexachrome separation, you will need to specify in the program what hexachrome color profile should be used, as it will require such a profile to create the six channels.

The option to **Convert spot colors to process colors** indicates that the program should convert all plain inks (Pantone®) to their corresponding CMYK components, which are generated through 4 channels only.

The option **Negative** allows to make a print in negative, that is, what is transparent turns black and what is black turns transparent.

To **Apply ICC profile** allows for the specification of color profiles for the generation of the CMYK channels. If we have a color profile that is similar or exactly like the one used by the printing system for film mode, then it will be possible to select and generate the CMYK channels with the maximum guarantee of results.

Bear in mind that if we are separating color from an RGB image, only the CMY channels will be produced. If, on the contrary, a section of color is selected, it is certain that the 4 channels CMYK can be obtained.

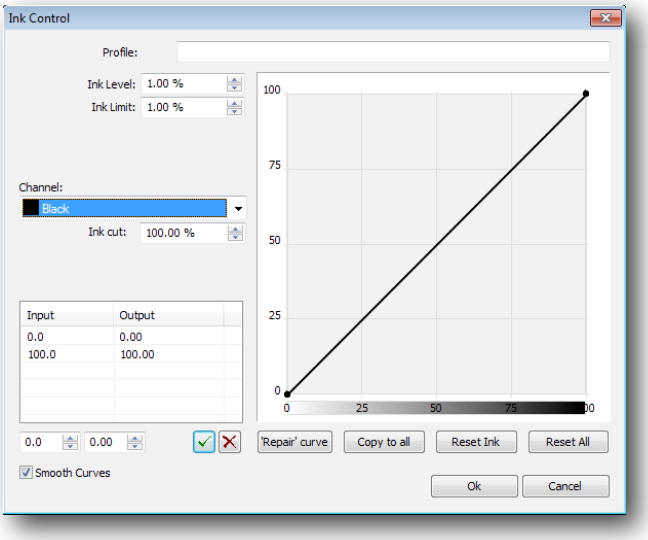
The **Linearize black ink** compensates for the different types of dot that the film/ink may have, and ensures that each tone is reproduced correctly.

This test can facilitate the printing of gradations of black from 0 to 100. The resulting print is completely uniform with changes in tone from 0-5% to 95-100%.

Clicking on the **Edit** button it will open the linearization window.

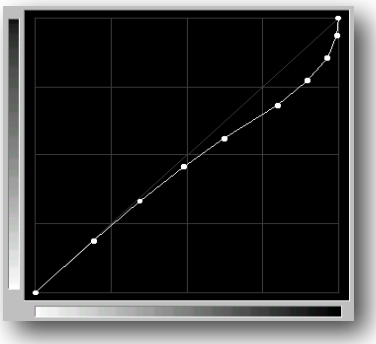
10.4.2 Linearization of the black ink

This option should be used to adjust the printer so that it delivers the black tones we need. It opens the following window:



The best way to achieve this is to adjust the printer gradations of black and white and calibrate them in percentages.

Visually, the change in tones must be gradual, in both the lighter and darker areas. If it is observed, for example, that from the 80% on only black can be seen, then the linearization curve should be corrected approximately at that point.

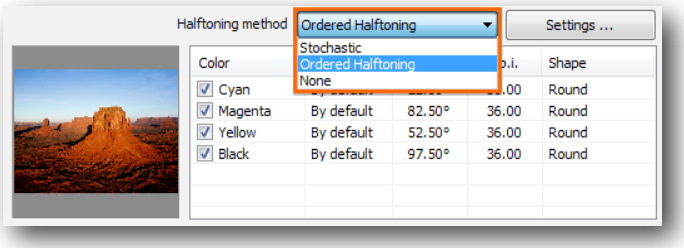


Once a curve is corrected, a modification name can be assigned to it in the Profile, and Save it.

It is advisable to print again the same gradient and compare the results to see if there has been an improvement. Remember that if you use a different film, you will probably have to use a different linearization curve too.

10.5 Halftoning methods

Several methods are displayed from the halftoning list:

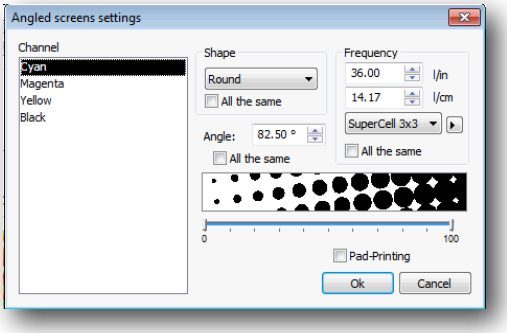


We should select the desired type and establish the desired characteristics with the **Setting** button:

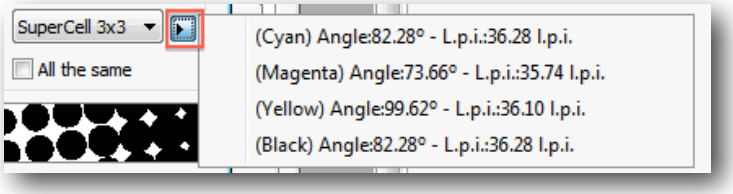
Angled screen

It is possible to establish -for each color- the angle of the screen the frequency (l/in, l/cm) and the dot shape, although the most common procedure is to use the same one for all the channels.

To select the dot shape, select the list of supporting shapes for ink jet printers. We recommend using the round one, even though you can also get good results with the Euclidean.



The frequency of the dither can be introduced in lines per inch or centimeter. Based on the resolution of the printer, the program calculates the frequency and angles that best approximates what has been introduced. This can be seen by pushing:

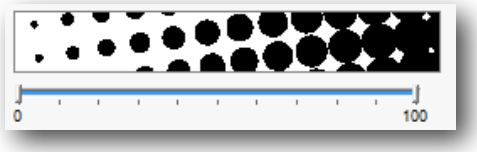

SuperCell 3x3
All the same
(Cyan) Angle:82.28° - L.p.i.:36.28 l.p.i.
(Magenta) Angle:73.66° - L.p.i.:35.74 l.p.i.
(Yellow) Angle:99.62° - L.p.i.:36.10 l.p.i.
(Black) Angle:82.28° - L.p.i.:36.28 l.p.i.

Depending on the value of the selected "Super Cell", the adaptations of angles and frequencies will differ.

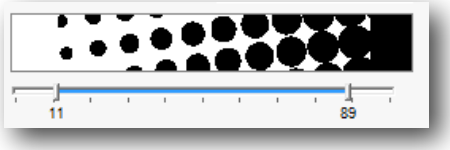
The value 1x1 is the one which best defines the shape of the dot, calculating the angles and frequency which best matches with the resolution of the printer. However, it can sometimes lose gradations of grey tones.

The value 4x4 will not define with such precision the shape of the dot, but it generates more gradations of grey tones.

To avoid "losing dots" when reproducing the lightest and darkest tones, the program has a controller which eliminates the smallest dots of both extremes in the dither.



The lightest and darkest dots can be deleted in order to facilitate the print of the design, and this is done shortening the dots representation, by moving the scale's edges.

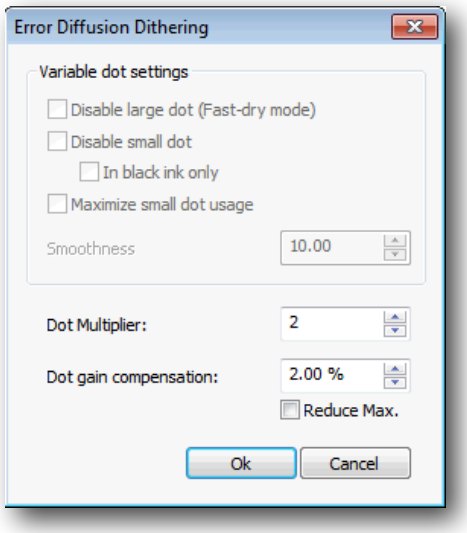


The **Pad-printing** option ensures that the darkest areas always retain their dots, so that they don't simply appear as a black mass. This is necessary when using films in this printing system.

The configurations that we have created can be saved, to re-load them in similar works further on.

Stochastic dither

The stochastic dither disperses the dots, grouping them more if the tone is dark, or separating them more if the tone is light. The size of all of the dots is the same. This type of dither has the advantage of avoiding the Moiré effect between the different colors.



As in most cases, it is not possible to reproduce the size of a dot from a printer, and a larger dot needs to be created. To do this, the program allows the enlargement of the printer's dot to a value in which a larger dot impression can be obtained.

Using the **Dot multiplier**, it is possible to increase the value in microns (127 microns=0.127 millimeters).

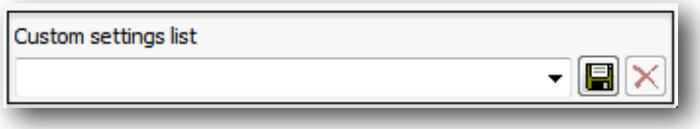
10.6 Other separation options

The Option **Maintain document overprints** is used to preserve the overprint (solid fill). Clicking on it, you save the areas of the filling that have remained under the other colors, in such a way that the colors that overlap have a margin to allow they're printed.

To preserve the overprint (solid rules) Save the areas of the outline that are underneath other colors.

The option **Do not create empty plates** indicates the program that if there is any completely empty channel to discard it. In this way unnecessary media is saved.

In the **Custom settings list** it is permitted to save the configuration of the entire separation window from the previous operation. In this way it is possible to save varied configurations according to the type of separation required.



Next to this list there are the buttons to save or delete the configuration from the list.

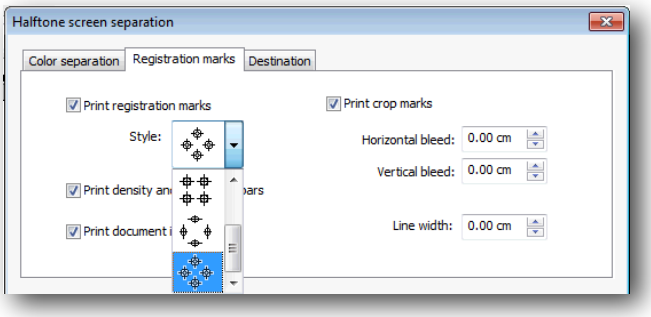
Press the **OK** button on this window to proceed creating the separations.

When ready to print the separations, pay close attention to the quality of the print that is configured in the program (print resolution) and the bi-directional modes. Normally, the best results are achieved by selecting the highest resolution and the uni-directional mode.

Bear also in mind that if you want to use the auto-distribution function of the program, you must first de-activate the design rotation function, so that the program will rotate only some channels and not others. For the best jobs results, it is recommended that all channels print in the same manner.

10.7 Registration marks

In this tab, options for registration and crop marks can be selected:



Registration marks: they are signs that are printed in the center of the four sides of the design, and they are used to allow the program to register the different colors at the moment they are being printed.

Crop marks: they are two marks that are situated in the four furthest corners of the design, and serve as a reference for the final cut of the design when its already printed.

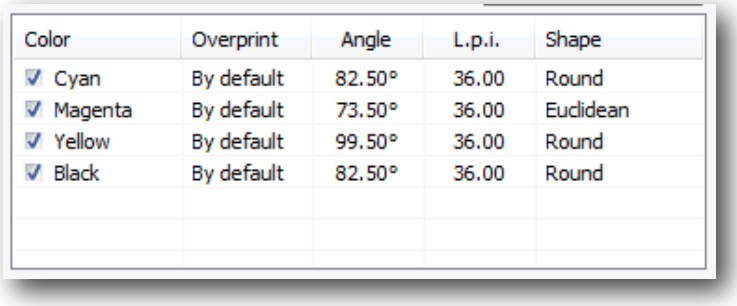
Density and calibration bars generate the printing of signs for each of the colors of the separations.

Calibration Bar: generates the printing of the colors and color combinations samples.

Document Information: Includes information about file name, type of dither and printing channel.

10.8 Channel selection

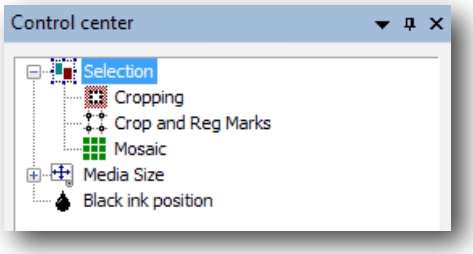
In the separation window, it will appear a list of all the channels that can be separated.



On the left of each color there is a square that can be marked (☑), indicating the channels that we want to separate.On the right of each color we are shown information about the dithers that are used for the separations.

10.9 Edition of a prepared separation

Once the separations are done, it is possible to modify several of the design's characteristics relating to size, orientation, and crop marks from the Control Center dialogue:



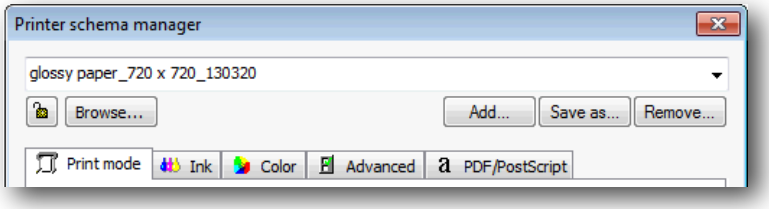
Moreover, it is also possible to modify the characteristics relating to the dither, once the separations are ready. To do that we should double click on one of the separations, and a window with the dither configuration will appear. Notice that some other options are disabled at this stage.

11/ Film printing setup

The printing in the FILM mode differs from the printing in the RIP mode because many functions belonging to color are hidden or inactive.

11.1 Printer scheme manager

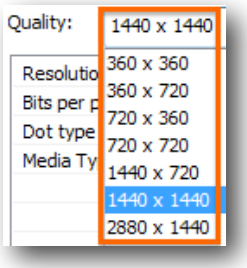
The printing scheme manager contains all the printing parameters. Open it with the button.



Once configured all the parameters, it is possible to save this configuration in a scheme. Thus, having the program already configured for the different kinds of materials is easy, and prevents mistakes. Remember that only by selecting a scheme you will have configured all the printing options.

Printing quality

The printing quality refers to the actual way in which the machine prints. Some printers allow you to print in various resolutions or modes, varying the final quality of the printing.



Bi-directional Print

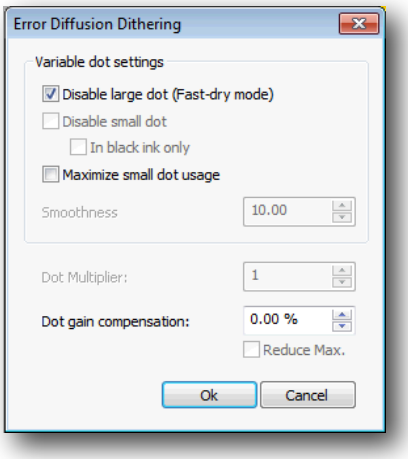
This function will send a command to the printer indicating the printhead to move in one or both directions. Activating the bi-directional Print, the job will be done faster, but it can lose some printing quality.

Cut Sheet at End

Activates or de-activates this option in printers that allow cutting the media after printing.

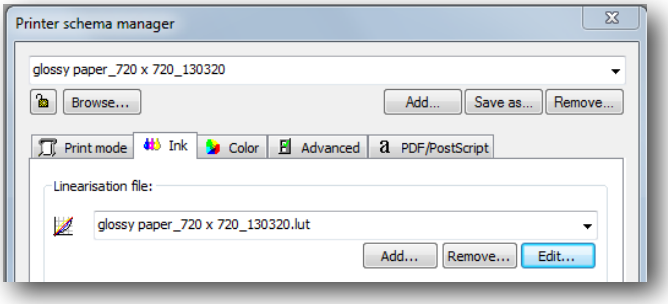
Dithering

This printing mode has been implemented for printers with variable dot printing technology. The fact of being able to Disable the Large dot makes the print dry sooner; this is what we call the Fast dry mode.



However, bear in mind that by activating this option the resulting color could be paler and, to compensate this shortage, the Ink Usage may have to be increased.

Ink Control



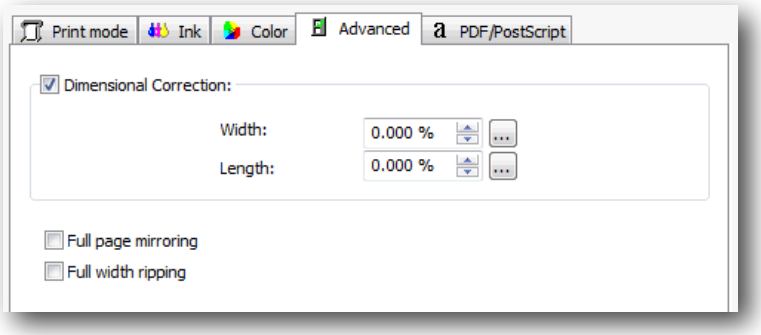
When printing film it is very important to control the use of ink in order to achieve maximum opacity that ink and polyester film can absorb.

The use of ink should be at its top value, making sure that the ink dries well and doesn't spill.

We must also make sure that small details such as dots or fine lines are reproduced. If such details are lost it means that there is an ink excess, and it should be lowered.

Once reached the correct amount of ink, we should save that scheme so that we don't have to enter the values manually every time. But take into account that, according to the resolution of each print, the value for ink can vary

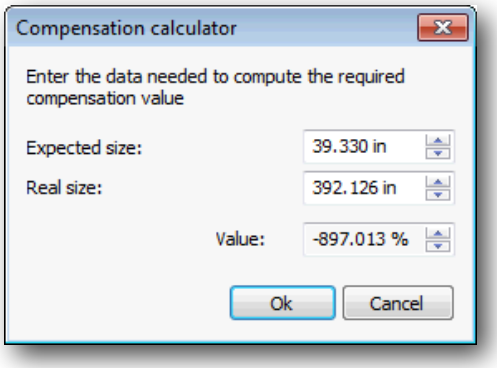
11.2 Advanced options



11.2 1 Dimensional Correction

This option allows to correct measure differences, which are usually caused by the printer mechanic imperfections or to faulty adjustments.

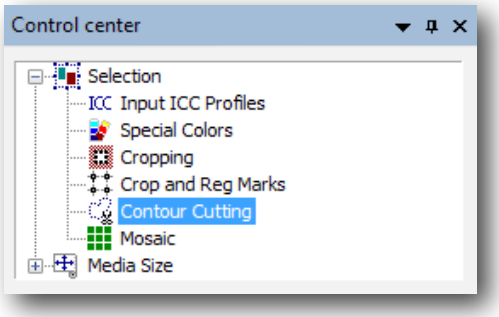
If, for example, a printed job that we need it has to measure exactly a 40 inches long, and the final job is 39.020, then we can make a correction clicking on the icon :



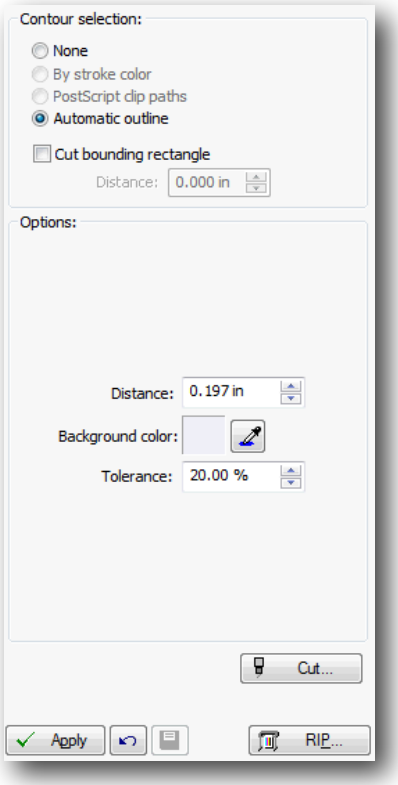
Pressing the Ok button, the corresponding correction will take place.

12/ Contour cutting

This program function allows us to create a cutting path for those printers that support contours cut (Print & Cut).) or for plotters with cutting system. We access this option from the Control Centre:



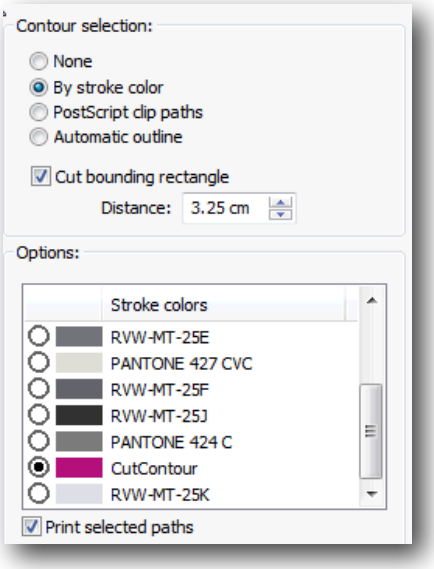
The options for the creation of the contour are:



None: the function to create contours is not activated and, therefore, nothing will be cut.

By stroke color: This option only applies to vectorial designs, since a fillet color will be assigned as cutting path.

The program interprets the design and locates all stroke colors, adding them to the stroke list. These must be spot colors.



When choosing a color from the list, you can see on the screen that the fillets with that particular color are seen as a dotted line. This shows that it is a cutting line.

In this image you can see an outside cutting outline

The option **Print selected paths** offers the possibility that the stroke can be printed and cut. In this case, both the original color fillet and thickness and the dotted line will be shown.

The **PostScript clip paths** option allows the cutting of areas of image trimming generated directly in Photoshop®. Consult the Adobe Photoshop® manual to know about how to generate layouts in a document and include them in a *Photoshop EPS* together with the image.

12.1 Automatic outline

It allows the generation of an irregular contour following areas of similar color. Its options are:

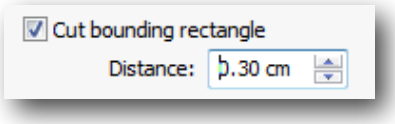
Distance: distance between the line that marks the zone with similar color and the pathway which will be created.

Background color: color selected as a reference in order to select the color area which will be used to create the cropping pathway. From the selected point the program will search the whole area of the image with a color similar to the one selected, and will create a cropping contour in the limits of the area.

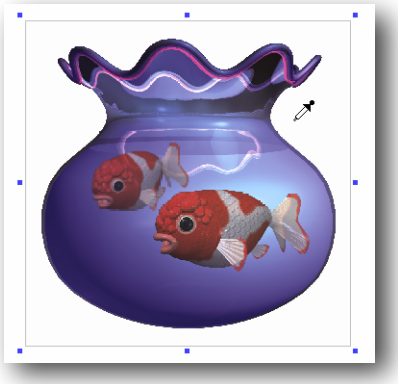
Tolerance: similarity value of the accepted colors by the area selection. If the value is low and the area that is to be selected contains colors with similar tones, the area may be not selected correctly. If a high tolerance value is entered, the selection can be extended to color zones which are similar, although not exactly the same as the chosen one, and thus the result will not be satisfactory.

Cut bounding rectangle: this creates a rectangle outside the limits of the design, both for images and vectorial designs.

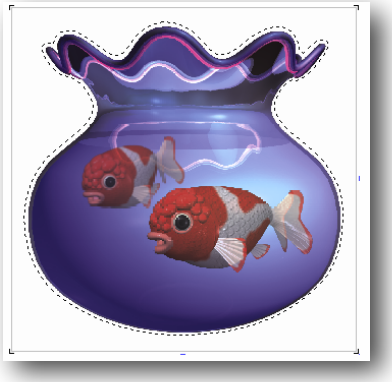
With this option, we can introduce the distance between the contour that will be created, and the rectangle marking the limits of the design.



To select the reference, press the color selection button and press directly on the image in a zone with the background color to be selected.

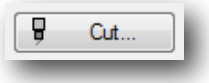


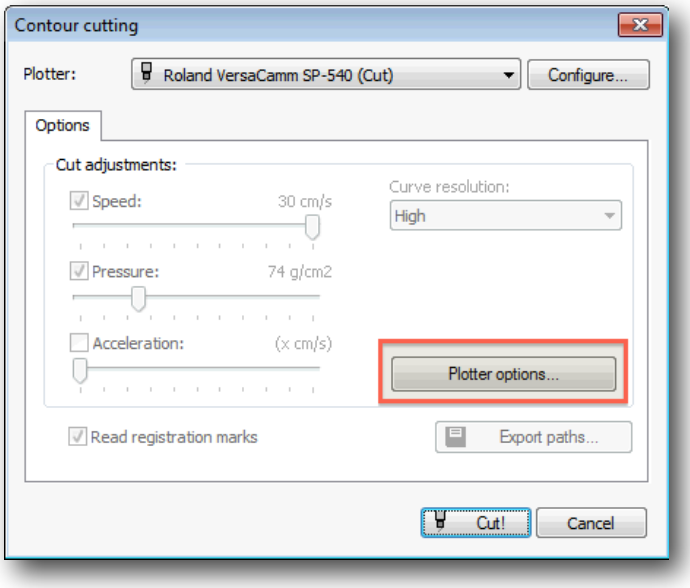
The program will search all the area of the image with a color similar to that selected and will calculate a cut path with the established distance from the frames that frame the similar color area selected.



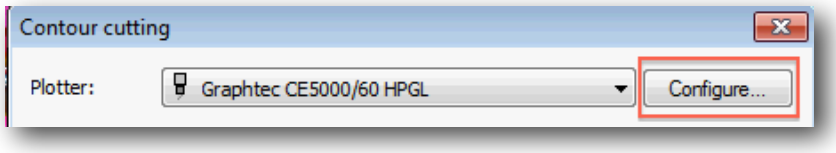
12.2 Send directly to cutting plotter

Once generated the cropping path, it is possible to send it to a cutting plotter. By clicking on the Cut button you will access to the configuration window for the Contour cutting:





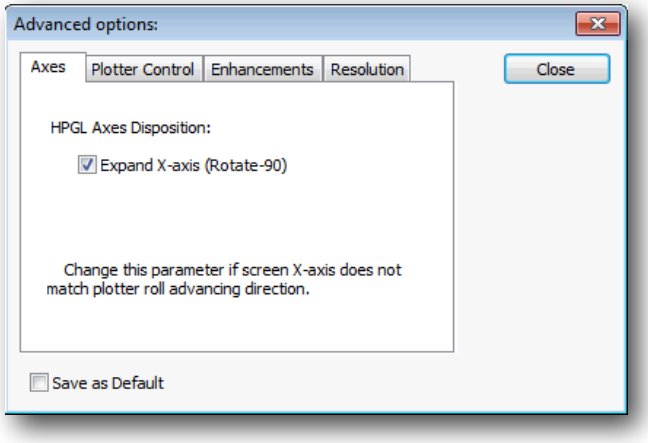
In **Plotter,** you will be able to select the model of plotter you will use. To add plotters to the list or configure your connexions, press **Configure.**



Depending on the model of plotter selected, it will be possible to control directly the cutting speed as well as its pressure and acceleration. It is also possible to select the cutting quality when bends are being cut in the section **Curve resolution.**

The option **Read registration marks** will only be active in the plotters in which the reading of these marks is activated through software, that is, the program has to indicate the plotter to search for the register marks in order to position itself correctly in the origin of the printing.

The **Plotter options** button opens the next window with Advanced options:



12.2.1 Axes

In all plotters that allow configuration, you should select the option of rotating 90° the axes, since in order to adjust the printing and cut, the origin of coordinates is to be found to the right of the plotter .

For plotters which do not have the function of reading register marks (OPOS), we recommend using the register marks -from the previous branch of the Control Center- which only prints angles:

And place the cut origin on the right mark once the material has been loaded in the cutting plotter .

12.2.2 Export paths

All the cutting plots that we may create can be exported to be cut with the CiberCut software, special for the vinyl cutting.

Pressing the button **Export paths,** the file selection window will pop up, and it will allow you to enter a file name and select where to save it.

The generated file has the extension "ct5" and it is only valid to be loaded in the program CiberCut. This contains the cutting pathway of the design and the exact position so that when cut, it will match the printed image if register marks are used (OPOS).

13/ Consumption calculation: neoControl

The cost calculation of printing jobs is an unresolved matter for the majority of digital printing software, since it is very difficult to calculate the exact quantity of ink that will be used in each job.

With neoControl's function, you will be able to calculate the cost of any job even before sending it to the print.

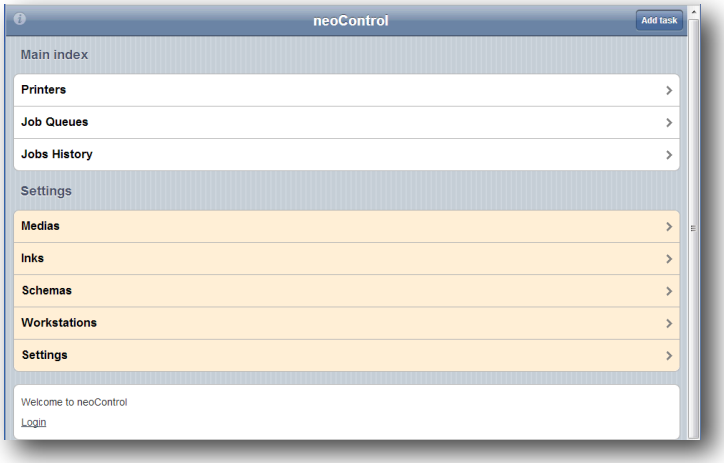
The option *neoControl Server*, which must be acquired with a separate license, allows to control all the printers connected to neoStampa 8. This utility allows to organize Job Queues, send new jobs, erase them or control the costs before printing, and all this from an authorized computer with an internet connection.

Generally speaking, neoControl has been created so that you can access to all the information of your printers in an easy and friendly way. For this reason all the icons that appear on the several screens, as well as the texts in **bold**, will automatically take you to all the information stored in relation to them.

13.1 General Aspect

From neoStampa you can access neoControl by clicking on the icon from the Jobs Cue:

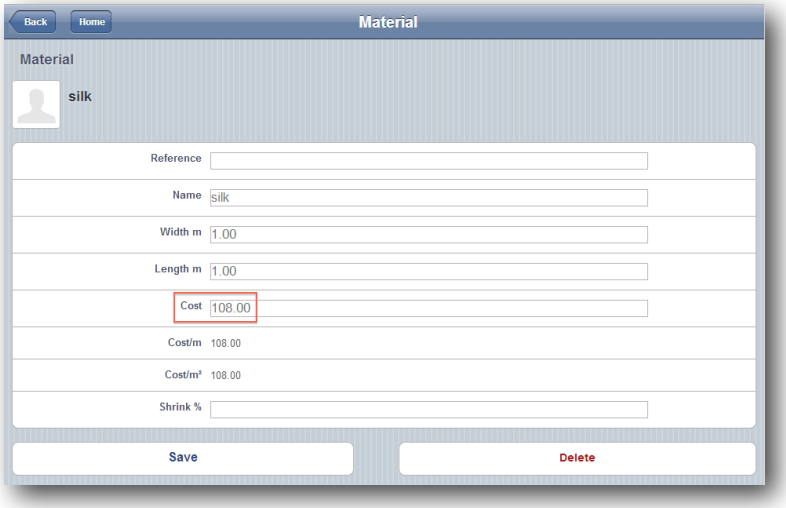
Within this application, there is an Index section with the options Printers, Job Queues and Jobs History, and the Setting section with Media, Inks, Schemes, Workstations and Settings options:



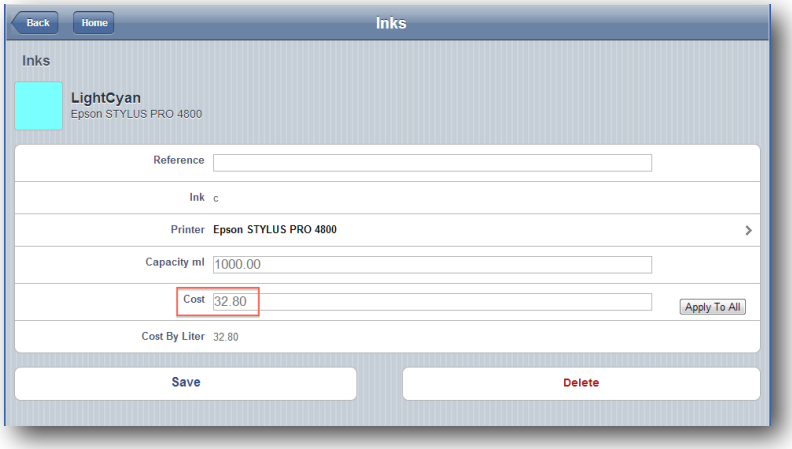
13.2 Cost Control

In the **Settings** section, in Medias and Inks, you will be able to set the cost of such products. Any time you have a new media or type of ink, you will be able to set their price by clicking on the **new** option, and also entering name, reference, supplier, etc

Material

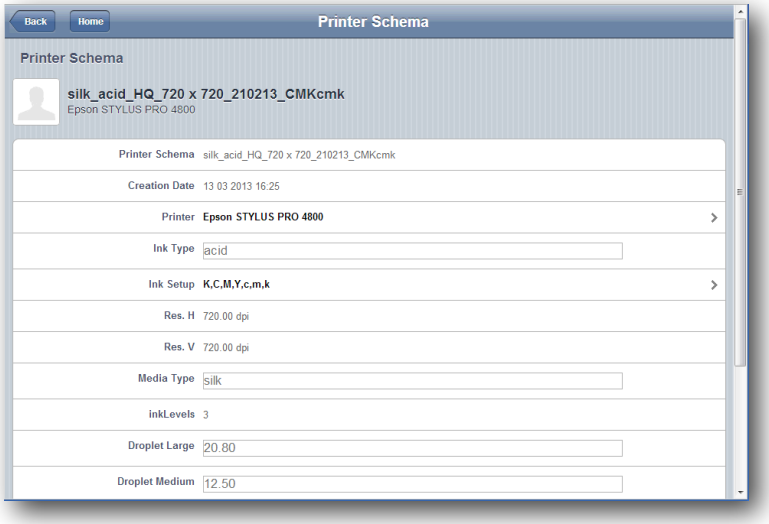


Inks



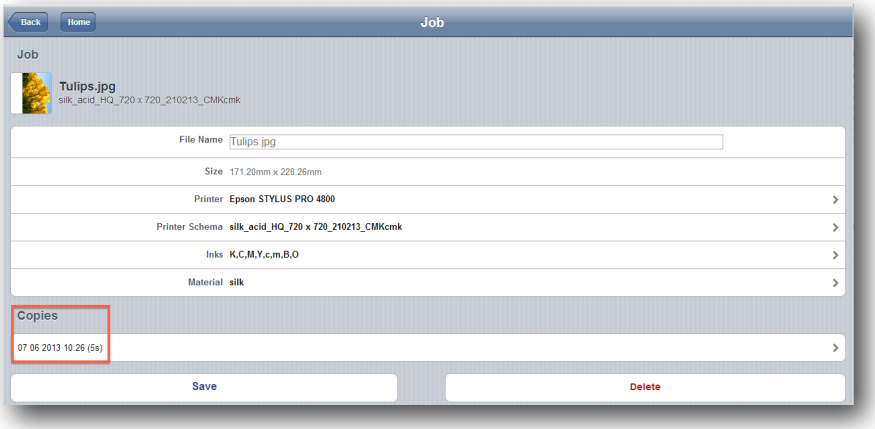
13.3 Schemes

In the Schemes option, you will be able to control the parameters of each scheme, with its associated information and characteristics.

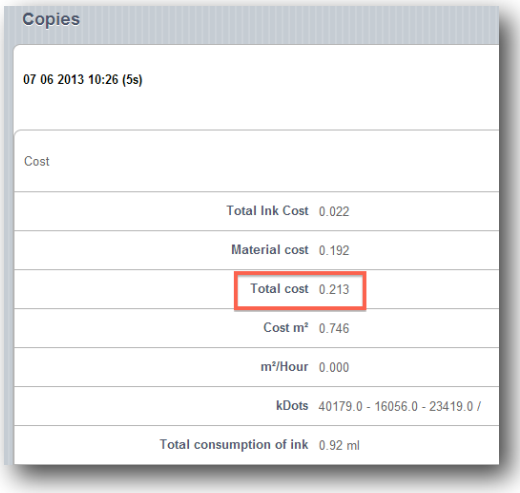


13.4 Jobs

When you click on a Job you access its information:

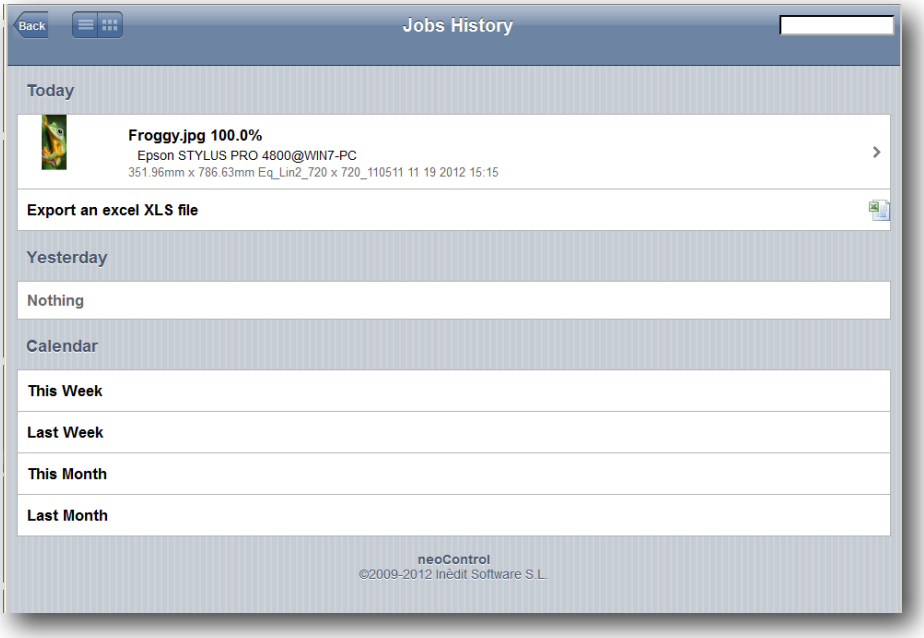


Clicking on **Copies**, a window with the Costs of that job will pop up:

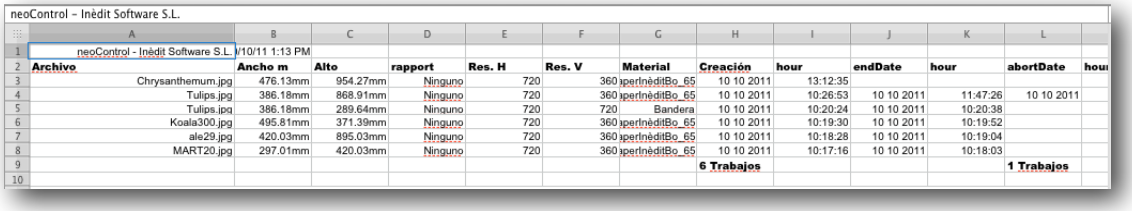


13.5 Export information to an Excel file

Selecting the **Jobs History** you will view all the jobs that have been completed with neoStampa, grouped in three different timings (Today, Yesterday and Calendar).



Under each job or group of jobs you have the option to Export the data generated from those jobs to an **Excel file**:



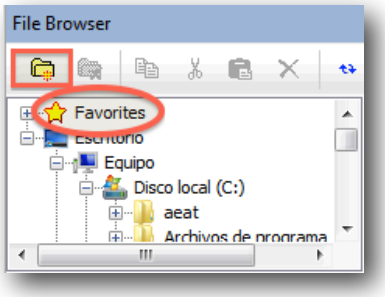
neoControl – Inèdit Software S.L.

	A	B	C	D	E	F	G	H	I	J	K	L	
1	neoControl - Inèdit Software S.L.	/10/11 1:13 PM											
2	**Archivo**	**Ancho m**	**Alto**	**rapport**	**Res. H**	**Res. V**	**Material**	**Creación**	**hour**	**endDate**	**hour**	**abortDate**	**hou**
3	Chrysanthemum.jpg	476.13mm	954.27mm	Ninguno	720	360	perInèditBo_65	10 10 2011	13:12:35				
4	Tulips.jpg	386.18mm	868.91mm	Ninguno	720	360	perInèditBo_65	10 10 2011	10:26:53	10 10 2011	11:47:26	10 10 2011	
5	Tulips.jpg	386.18mm	289.64mm	Ninguno	720	720	Bandera	10 10 2011	10:20:24	10 10 2011	10:20:38		
6	Koala300.jpg	495.81mm	371.39mm	Ninguno	720	360	perInèditBo_65	10 10 2011	10:19:30	10 10 2011	10:19:52		
7	ale29.jpg	420.03mm	895.03mm	Ninguno	720	360	perInèditBo_65	10 10 2011	10:18:28	10 10 2011	10:19:04		
8	MART20.jpg	297.01mm	420.03mm	Ninguno	720	360	perInèditBo_65	10 10 2011	10:17:16	10 10 2011	10:18:03		
9								**6 Trabajos**				**1 Trabajos**	
10													

14/ File browser

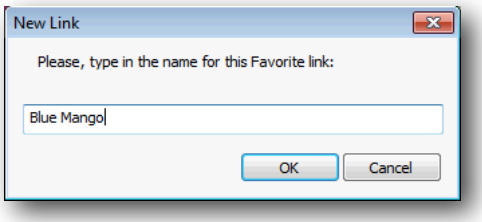
This program has a very practical utility to access to all the printable designs we have, without having to browse through all the files in our disk, which might be sometimes quite confusing.

You can open the File Browser, clicking on the Workspace list which unfolds from the **View** tap.

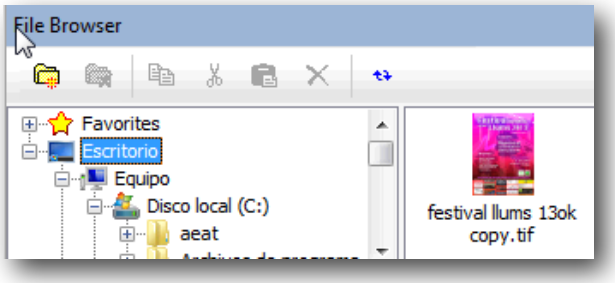


It is usually located on a small tab at the bottom of the working area. It shows a **Favorites** section, where all the folders and files you need can be located:

To **add** a folder in the Favorite section, we will browse the folders of our computer starting from the section "Desktop" and opening the folders we wish. Once the desired folder is found, we will click on the **Add to Favorite** button and enter the name we wish it to have.



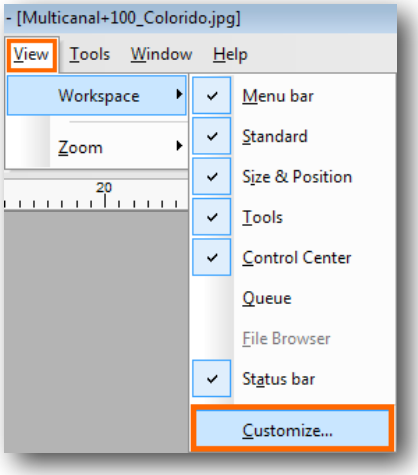
In the preview area of the designs we will be able to see a small image of each design.



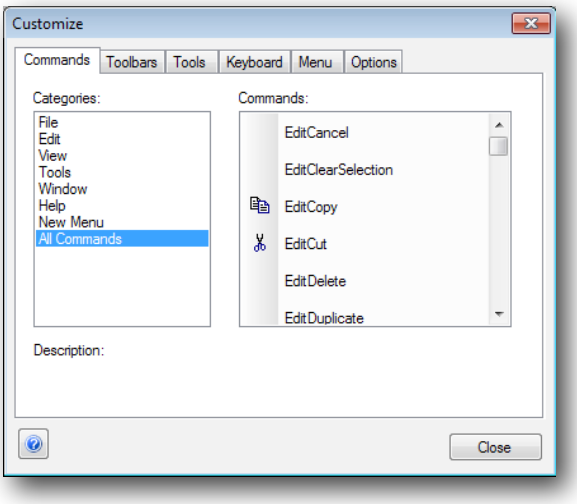
The size of the preview image is adjustable. Click on the right button on this area to select a desired size.

15/ Interface customization

To access this window, click on **View, Workspace** and then **Customize,** from the top context menu:



The following window will pop up, with several tabs, each with a particular function:



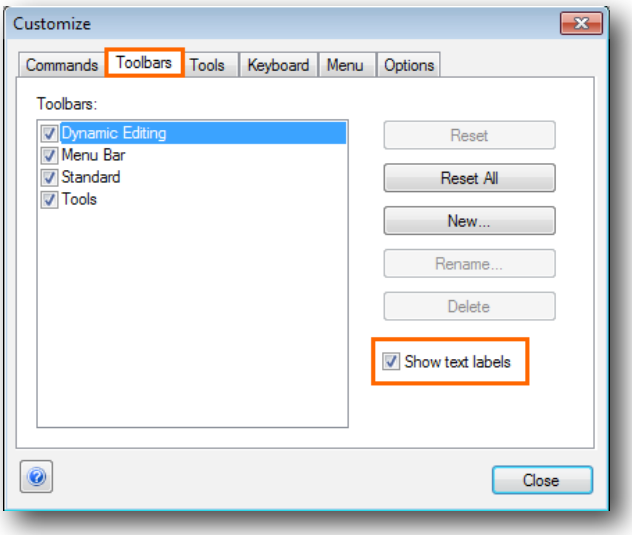
15.1 Selection of commands

In **Categories**, as seen in the above image, appears a list of all the possible commands grouped, just as they appear on the menus.

To insert a new command on a bar, simply select it and drag it to the desired bar. If there is an icon associated to that command, it will be placed on the bar too. If there isn't any, the text will be placed instead.

15.2 Configuration of toolbars

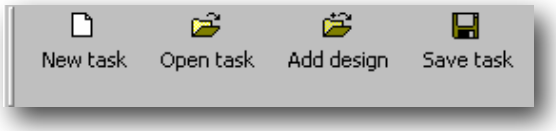
Here you can activate or de-activate any of the Toolbars.



The program can also show the explanation text to help learn the buttons more easily, and to recognize them. The only inconvenience with this option is that it occupies more space.

The button bar, as installed by the program, only shows the image which reminds you of the function being carried out.

Select **Show text labels** by selecting the desired button bar, and the buttons will appear with the text reminding you of their function.



15.3 Shortcut keys

We can configure freely all the program's fast access keys, eliminating, changing or adding the combination of keys we want.

All the commands appear in the Key tab, sorted by categories, just as they appear in the menus.

When selecting one of the commands, the current key combination to access that command will appear in Current assignment, if that combination has been defined. To remove that combination, select it and click the remove button.

If no combination has been defined, we can add one by depressing the key combination we want to assign in the **Press new shortcut key** box. If therefore, for example, we want to assign the combination Ctrl + P, we must maintain the control key depressed and, at the same time, depress the P key.

Once the desired combination has been entered, press the **Assign** button

If you wish, you can go back to the initial state of all the keys by pressing **Reset all.**

15.4 Configuration of the menus

To access these functions, select the tab **Menu**.

In **Menu animations** you can choose from four different modes of displaying the menus: Normal, Small to large, Unfold, and Gradual.

Another interesting effect, which also makes the program's interface more pleasant, is the possibility of adding shadow to the menus when they unfold.

Activate the **Menu Shadows** option and the menus will appear with shadow in this way:

15.5 Options

In the options tab we can set the following:

Show Screen Tips on toolbars: To activate or de-activate the help which appears when the mouse pointer is placed over a button.

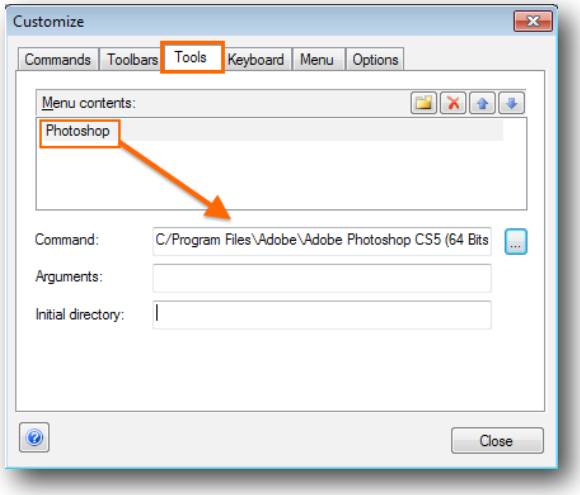
Show Shortcut keys in ScreenTips: To show or not to show with the help the combination of fast access keys if available.

Large icons: To change the size of the button bar icons. This is especially useful for screen configurations with very high resolutions .

15.6 Program accessing

This function allows adding a direct access of a program to the **Tools** menu. This is useful for the most commonly used programs.

To add programs press the first key shown on the additional Tools bar and enter the name of the program you wish to appear in the menu.



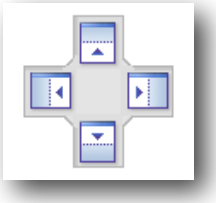
In **Command,** enter the complete route of the program's location, or press the right side button to search for it in the computer. If the program requires any parameter in order to start it, they will have to be entered in **Arguments.**

It is possible to add as many programs as it is desired or needed.

15.7 Automatic positioning of floating windows

When a floating window moves through the working window, certain marks will appear, enabling the automatic positioning of the floating window.

In the middle of the screen appears the positioning marks:



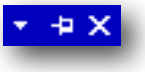
By positioning the cursor of the mouse -while pressed-, on any of the four keys, the area represented will be highlighted and the floating window will be positioned there.

15.8 Windows that hide automatically

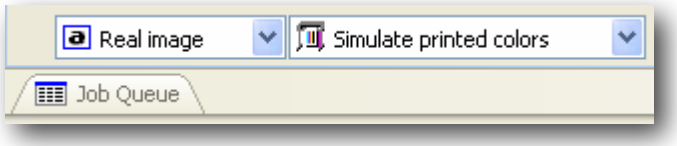
Floating windows can be configured as to automatically hide when not used, in order to save working space.

The icon appearing on the window bar representing a tack, shows whether the window can be hidden or it is fixed. The following example indicates that the window is a fixed one:

If pressed, the tack mark will assume a horizontal position, meaning that the window can be hidden:



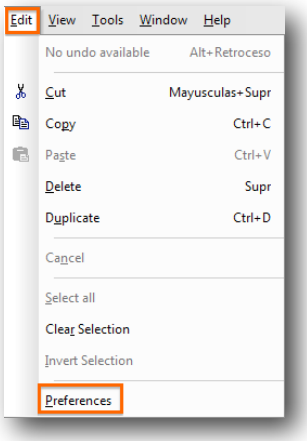
In the case, for example, of the Job Queue window, when it is hidden a tab appears in the inferior part of the working area:



To make it visible, simply place the cursor on the tab: the window will automatically be displayed, enabling us to work with it.

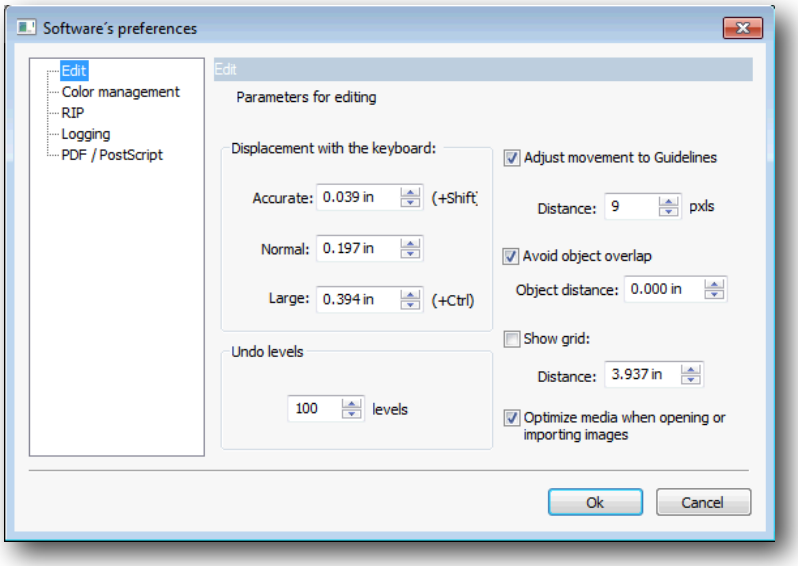
16/ Preferences

To access the **Preferences** window, display the options from the Edit menu, on the top menu bar of the program.



16.1 Edition

In this window we can set the following values which the program will use by default.



Displacement with the keyboard: the selected objects can be moved using the keyboard's cursor keys. Depressing the cursor and *Shift* and *Control* keys at the same time can cause the distance moved to be different than if not depressed.

In this section, you can configure the distance the design will move with these keys.

Adjust movement to Guidelines: Here we can determine whether we wish the objects to be snapped by the guide lines and the distance in pixels on screen from which the guide lines will snap the objects.

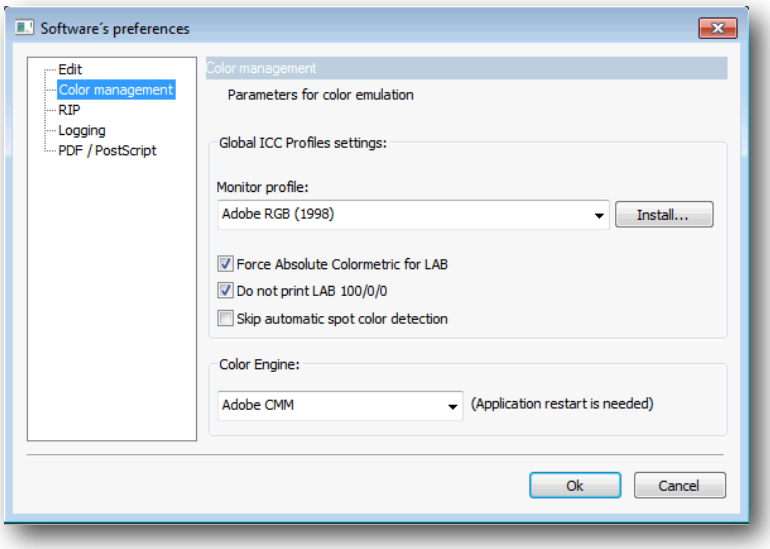
Avoid object overlap: Activating this option the program avoids that two designs may overlap on one another and in Minimal separation we can determine the minimum separation allowed between them. If we want to fit a design inside the other we will have to deactivate this option.

Undo levels: Here we configure the number of operations the program will retain in its memory in case we wish to undo any of the actions carried out. Each time a transformation is done on any object it is memorized so that we can use the undo command to return to the previous position.

NOTE: *The undo levels use part of your PC system's memory. So, if your PC has only just enough memory it would be advisable to reduce its value.*

16.2 Color management

In this window you can configure the color model which will be used by default by the monitor, the scanner you will use, and the printer for color proofs.



If you have a specific Monitor profile for your equipment, you can add it to the system with the **Install** button.

The Monitor's Profile is very important in order to achieve that colors are as close as possible to the real colors of the design.

The closer the Monitor's Profile is, the better simulations you will obtain, and therefore what appears on the screen is will be the same as what is printed. There are systems for generating monitor models which calibrate monitors and allow you to view colors very realistically. Bear in mind that in order to keep a monitor perfectly calibrated, first of all you need to use a high quality monitor, control the environmental light and, of course, all the monitor's controls.

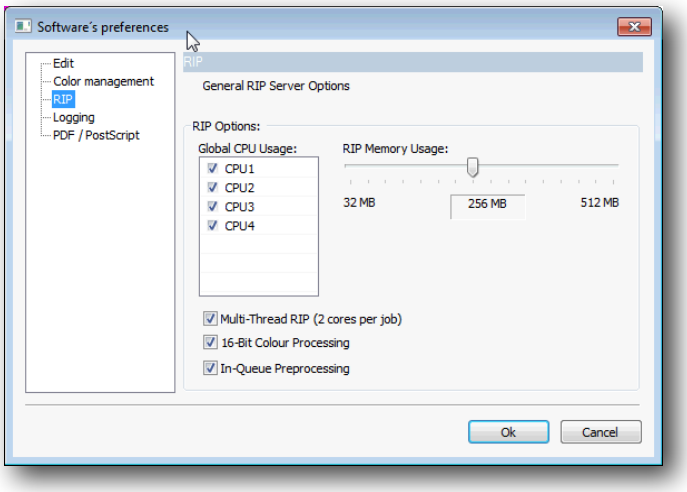
The **Force Absolute Colorimetric for LAB** option can be selected if we want to print a document with Lab parameters. In such cases the Rendering Intent will go to Absolute Colorimetric, no matter what parameters we have introduced in the scheme.

The **Do not print LAB 100/0/0** option is used when we don't want a simulation to be printed, as it might color all the image background.

Skip automatic spot color detection must only be activated, if desired, for vectorial images.

Color Engine: The program has several functions that manage color transformations based on the parameters of ink limit, linearization and the profiles. These functions are in the so called Color Engine. We recommend to select "Adobe CMM", although the older "Little CMS" is also a good choice, as it is compatible with previous neoStampa versions.

16.3 RIP



Memory usage: Even though the program configures automatically this value, in systems with limited memory it may be interesting to assign little memory to the program so we can continue working with other programs. Bear in mind, though, that the application will work slowly.

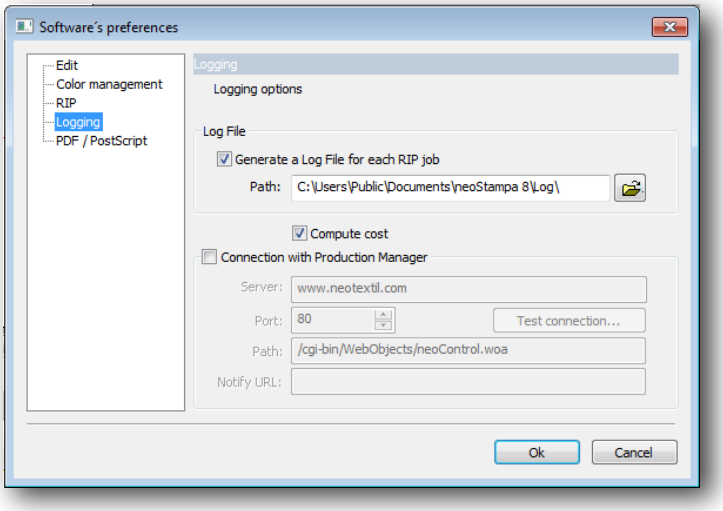
In any case, and particularly for configurations with high levels of installed RAM memory (such as 2GB), we recommend never going over the 256MB of memory that will be used by this program.

Multi-thread RIP: for computers with various processing cores, we can assign to assign the same job to two of them.

16-Bit Color Processing: It implies better color quality.

16.4 Logging

To **Generate a Log File for each RIP job** is a utility of the program, which generates a "log" with all the information about the printed job.

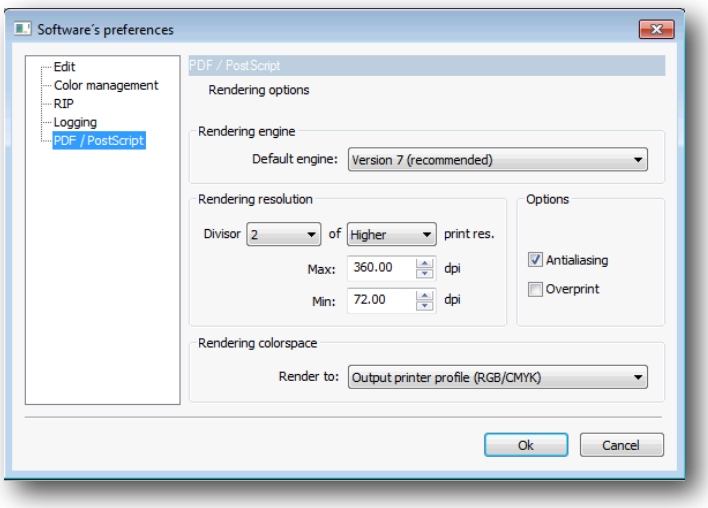


Such file has information of the quantity of ink dots that have been used for the printing, the measure of the media used and the printing modes used for the job. All this information will be conveniently used so that the program will be able to produce quite a precise costs report.

Connection with Production Manager: the program offers an extended version of the neoControl, called Server Option, which is acquired separately and serves to centralize the reception of data from several computers and also manages the cost control of various stations.

We will write here the server's name and the path to get to that server manager.

16. 5 PDF/PostScript documents preferences



Rendering engine:

Previous neoStampa 7 already had a new rendering engine incorporated for PDF documents. The engine that was used in older versions can also be used.

Rendering resolution:

The parameters from this function indicate the resolution at which the PDF documents will be rendered. As a general rule, the divisor 2 will be used, with a minimum dpi of 72 and a maximum of 360. To achieve more precise results, the divisor can be set to 1, but this option may slow considerable the printing processing.

Rendering Colorspace:

It indicates the color space where the PDF doc will be rendered before turning it into something printable. Both RGB or CMYK spaces can be selected as to configure the output or input parameters, but you can also select "multi-channel output". This last option will make color conversions directly to the printer, allowing color substitution rules to take place.

17/ Connectivity

Connecting a computer to a printer may seem a very simple thing to do, but in fact there are many aspect to take into consideration, some of which are anything less than obvious. There are always alternative connecting methods that can be done if regular procedures fail.

The most common problems in badly implemented connections are the following:

(a) The slowness in sending data makes the printer "wait" while data is being sent, and so it stops.

(b) Data interruption problems cause the printer to stop printing, or it makes it behave oddly.

17.1 Connection Types

Parallel Connector

Also known as the printer port (LPTX). This type of system only needs a parallel cable, although it is simple to use, it can be slow.

Many modern circuit-boards support high-speed parallel ports that comply with the IEEE1284 standard. However, to be able to use these ports, any system has two requirements. The port must be ECP configured and use a 32bit operating system (WNT, 2000, XP), and, the parallel cable must also comply with this standard.

If the system complies with these requirements, then you should enable this characteristic by configuring the parallel port in the program. From the printer's Configuration, choose the Lpt1 (parallel port) connection, and with the Options button, Use extended ECP mode.

USB connection

Several Parallel to USB converters exist but in this case are installed in the generic printer system, using the drivers of the converter. Configure the program connection as SPOOLER and select the printer driver that has been configured for using the converter.

Network connection

This is the fastest and most secure connection for the transmission of data. Some printers already support direct network connection. Also available in the market are Parallel Network converters , which perform

well. An important consideration is that such a converter is of good quality and conforms to the IEE1284 parallel standards. If it does not, communication with the printer will be slow.

In the latter cases you will need to configure the program connection as TCP/IP, and configure the IP addresses correctly.

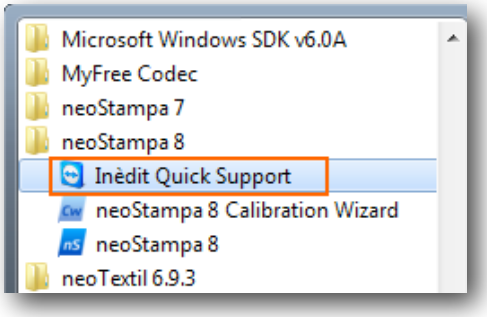
Other connections

Since the program is able to use the drivers of printers installed on Windows (SPOOLER), it is possible to connect them to any printer, with any kind of connection supported by Windows, as for example FireWire.

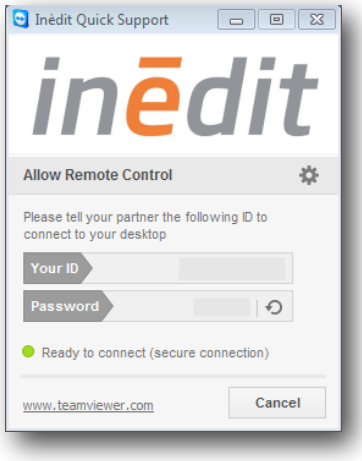
18/ Technical support

neoStampa 8 comes with the installation of a TeamViewer QS application. Whenever you need individual assistance, contact our technical team through the email address support@inedit.com or by phone, and set up a TeamViewer session.

Search for neoStampa 8 program in your computer, and click on Inèdit Quick Support:



Then the TeamViewer window will pop-up, ready to connect with the technician you have previously contacted.



We hope this manual has been useful to you. If you think the contents can be improved in any way, you can send your suggestions to quality@inedit.com

In our web www.inedit.com you will find further support materials such as video tutorials, apart from all the information of the programs and solutions of Inèdit.